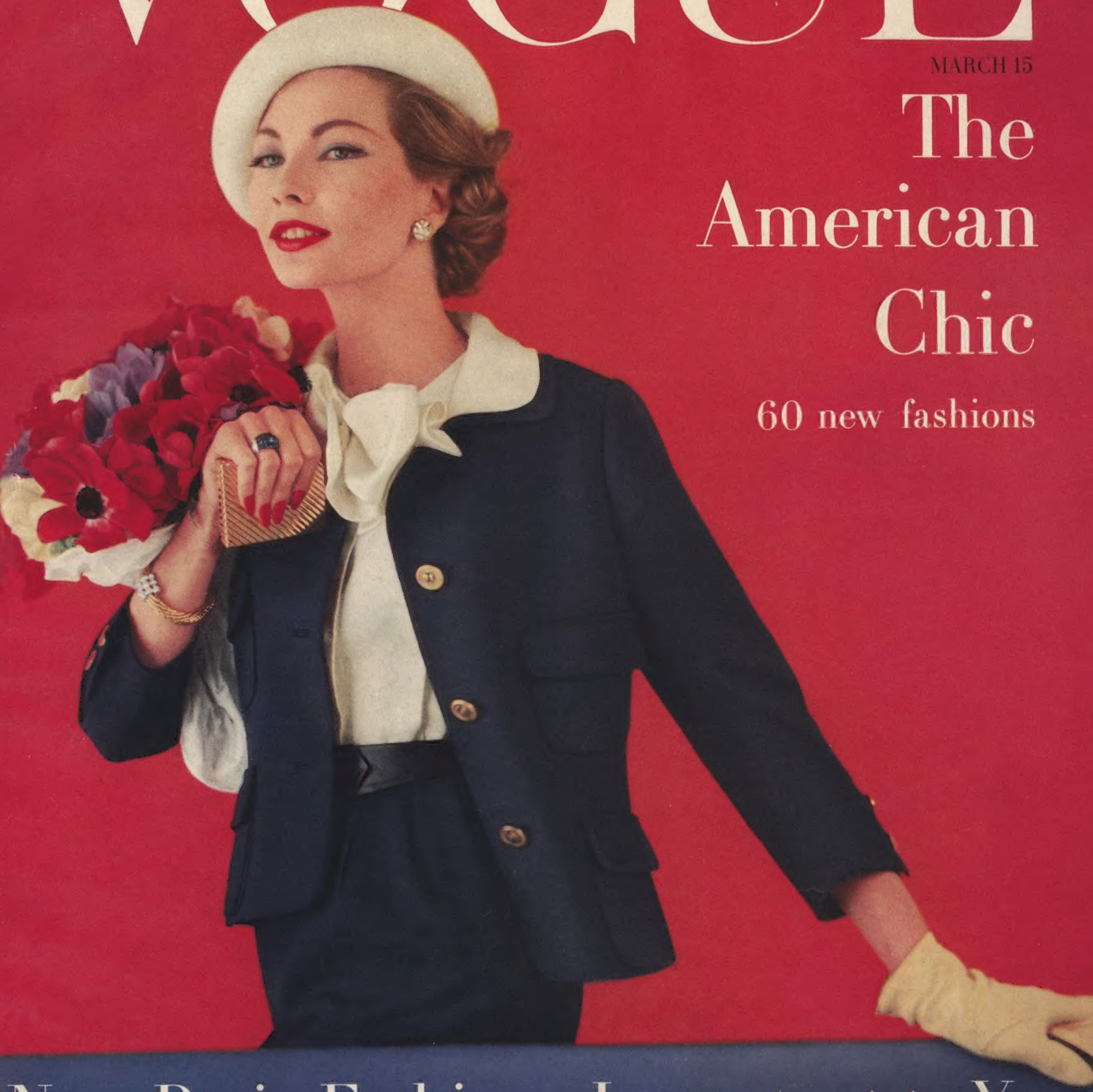
# VOGUE

MARCH 15

## The American Chic

60 new fashions



## New Paris Fashions Important to You

50 CENTS

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TABU
TABU



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*brief-jacket costume*
*of beige and black*
*herringbone silk tweed*
*etched with ink-black braid*
*from our*

*Made-to-Order Collection*
*on the Second Floor*

ON THE PLAZA • NEW YORK 19
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5TH AVENUE AT 58TH STREET


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From our Immediate Wear
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NEW YORK 19
Henri Bendel

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# VOGUE

INCORPORATING VANITY FAIR

There are three Vogues: American, French, British  I. S. V.-PATCÉVITCH Publisher

## MARCH 15, 1957

**COVER**

The open-jacket suit—
named by Vogue as the suit-change
of the spring.
This, navy-blue wool
with brass buttons, the new
short jacket cut and skirt ease.
Suit, by Ben Zuckerman, of
Anglo wool, and silk blouse, $245.
At Saks Fifth Avenue;
Julius Garfinckel; Dayton's.
Stitched felt cloche, by Emme.
Jewels and gold cigarette case,
by S. G. Barnett. Added bouquet:
Elizabeth Arden's Pure Red lipstick.




KAREN RADKAI

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The Chambre Syndicale de la Couture has requested that all publications showing Paris models from this collection publish the following line, to apply to all models shown: "Copyrighted model—reproduction forbidden." Of course, this does not apply to shops and makers who have bought the original models.

Vol. 129, No. 6,
Whole No. 1986







# BY THE LOOKS SHE GETS...

## A WOMAN KNOWS SHE LOOKS HER PRETTIEST IN A HAT

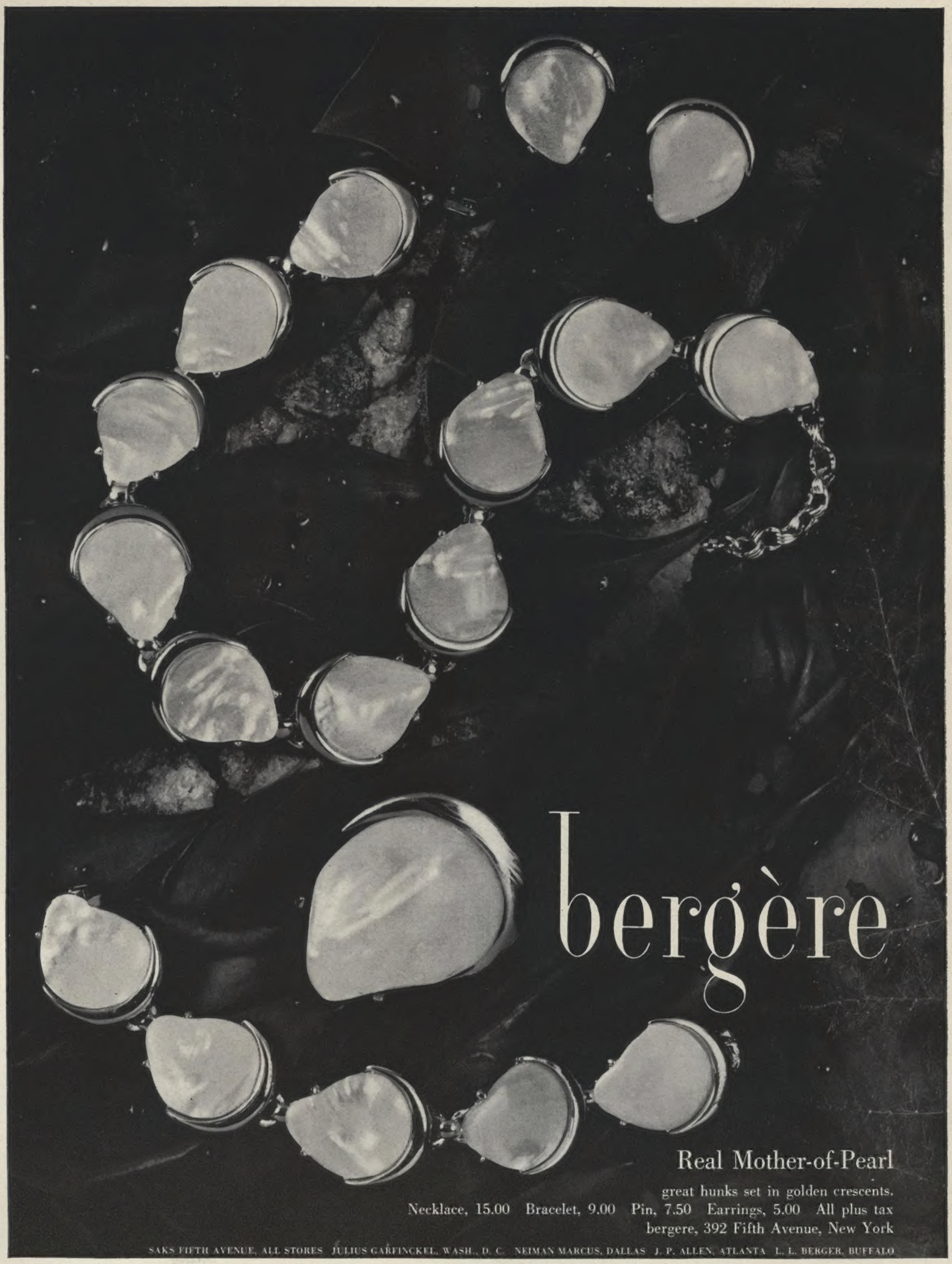
*Take advantage of the flattery only a hat can give. See how you'll turn heads in the nicest way.*
*That's because men in general (your own in particular!) like the way you look in a hat.*

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*Right: Only at Peck and Peck, this fully lined coat with removable tab at the collar, push-up sleeves and huge patch pockets. Beige, sky blue, red or navy jersey.* 6 to 16. **55.95.**

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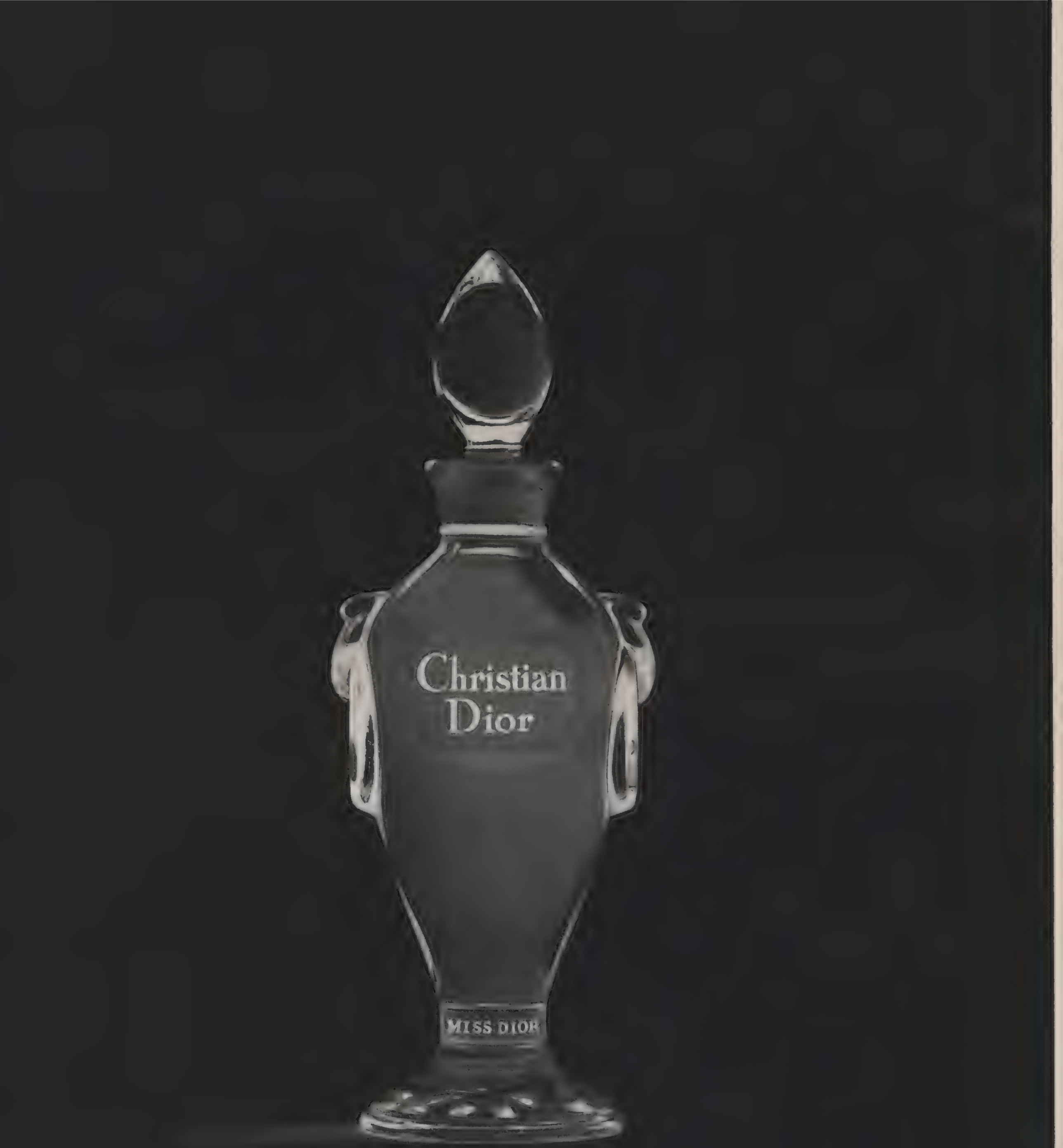
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Elizabeth Arden

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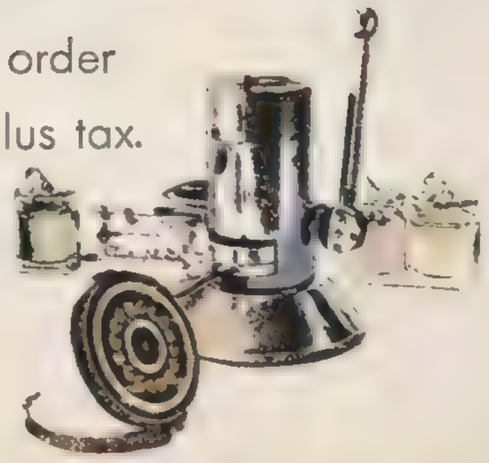
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DESIGNED BY EVE STILLMAN




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*Jewelry by* **LEE**

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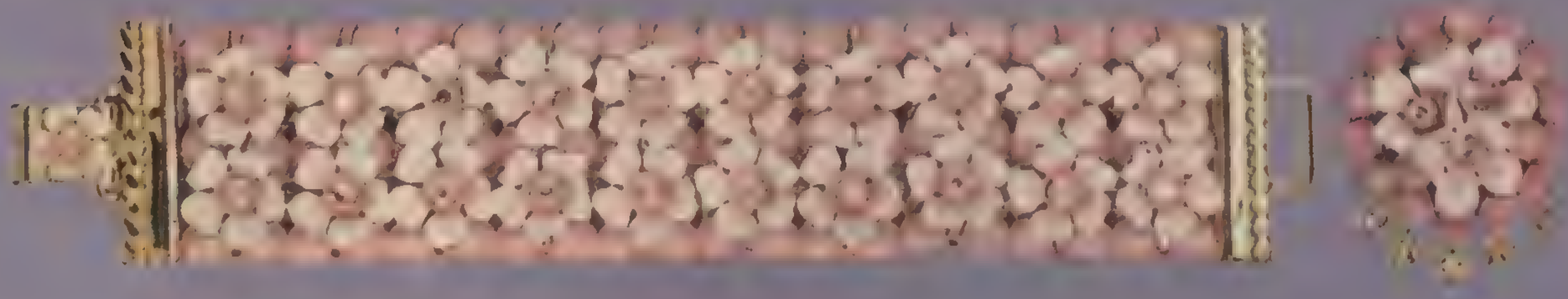


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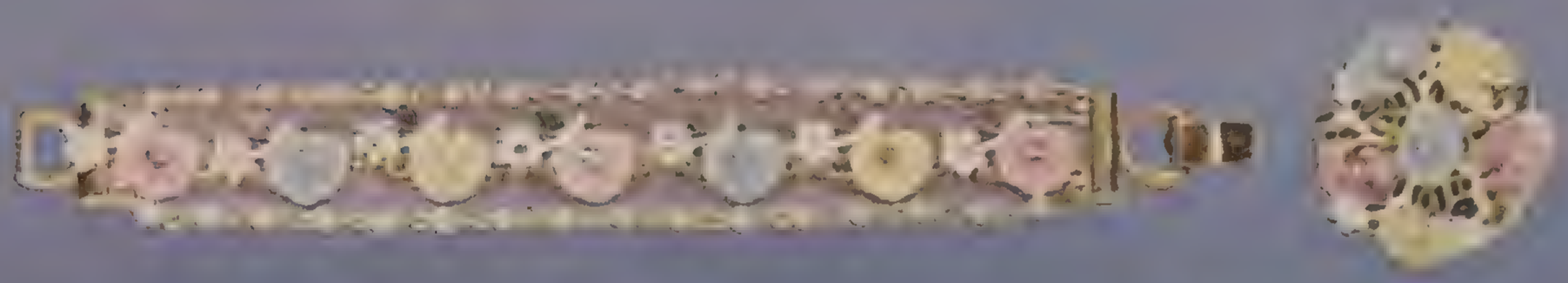
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RIGHT: low-tied suit with skirt accordion-pleated for keeps.
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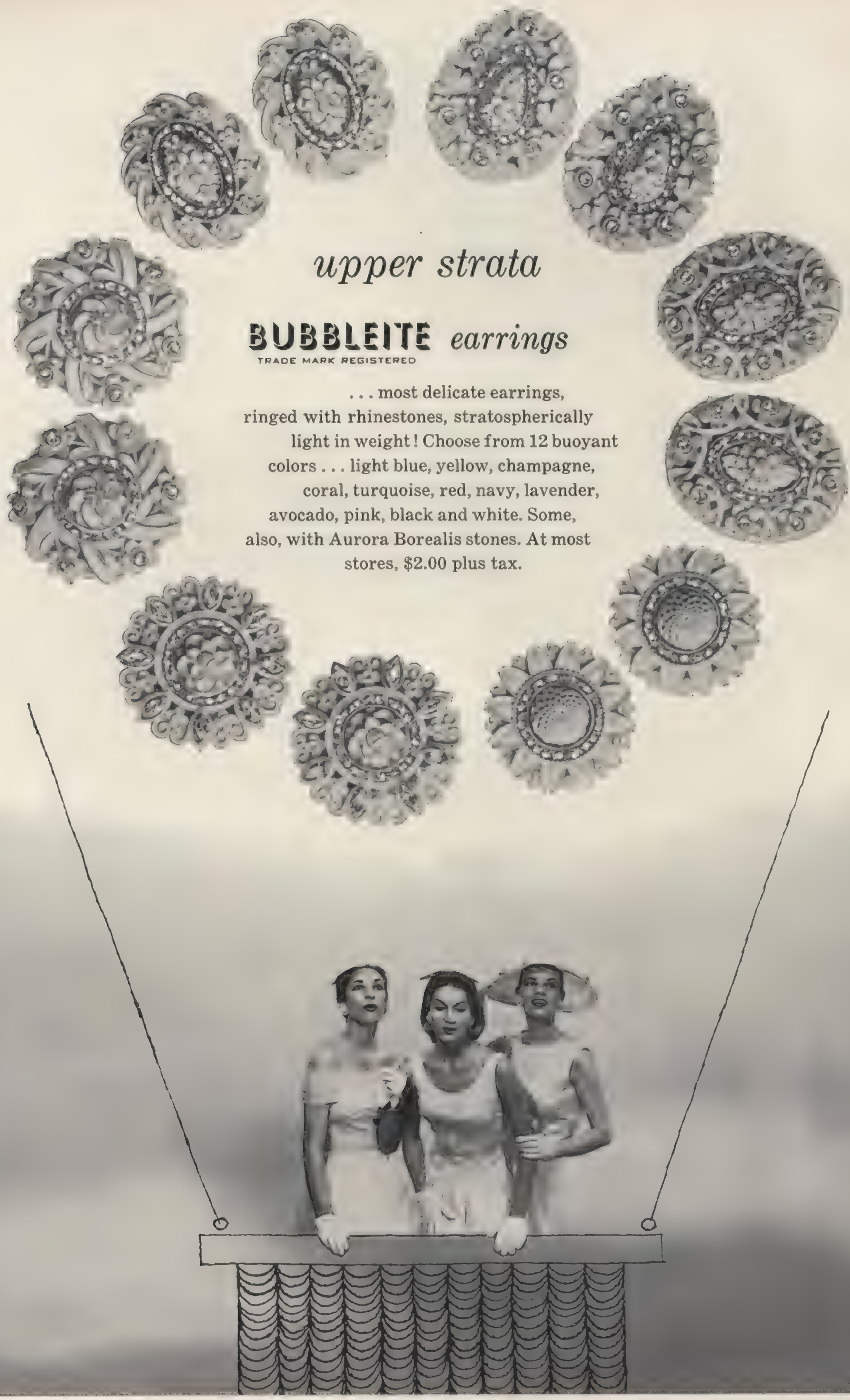
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**LEFT:** snow-bordered suit in rayon Condado Cloth® by **RELTEX** with gently rolled collar, low pockets. Glazed chestnut, navy, natural or coral. Sizes 10 to 18, 29.95.

**RIGHT:** flap-jacket suit with pearly buttons, fine exit lines. Rayon Condado Cloth® by **RELTEX** in coral, natural or navy. Sizes 8 to 18, 29.95.

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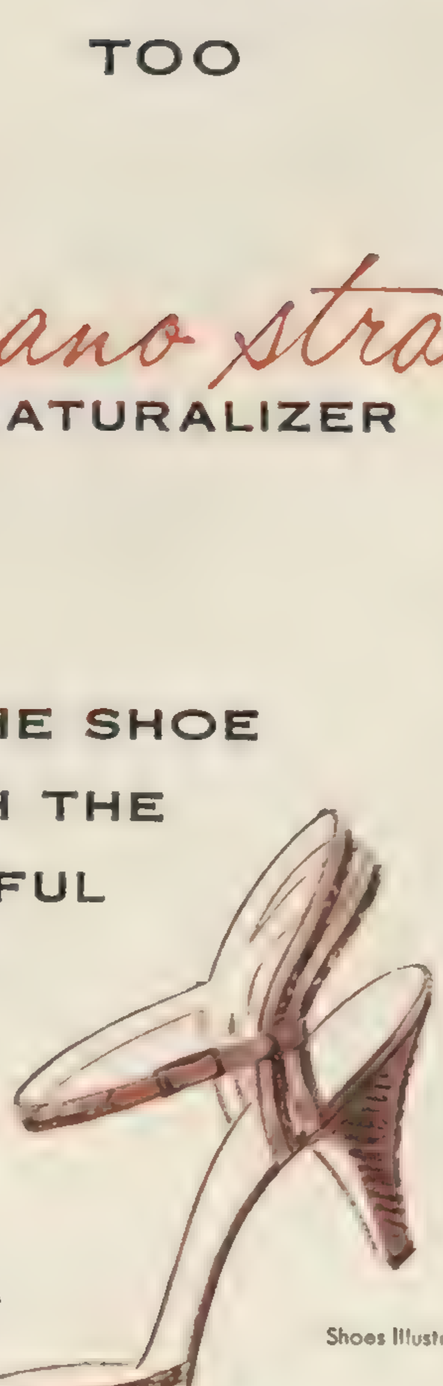
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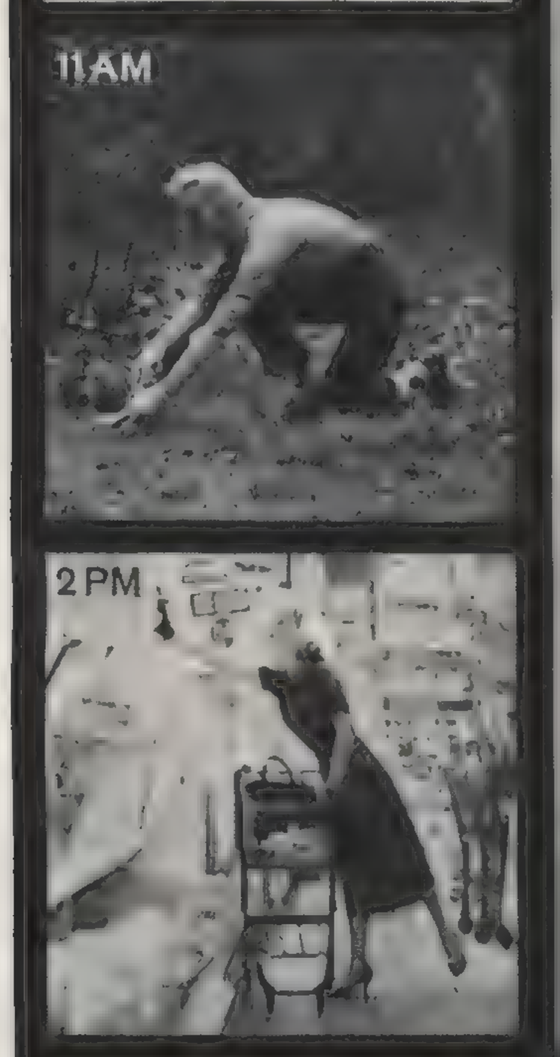
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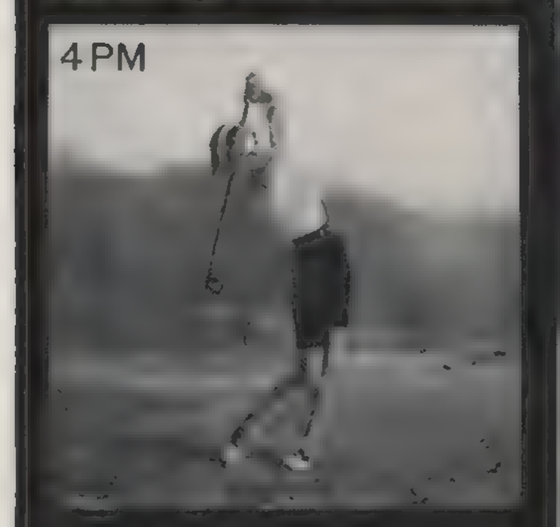
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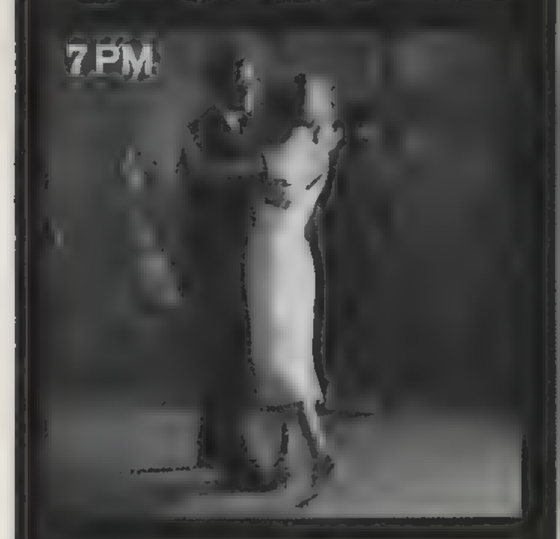
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THE SHOE WITH THE BEAUTIFUL FIT









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Silf Skin Pantie Girdle is so firm...so friendly...has no crotch seams to cut and bother, yet moulds and controls beautifully! Make the "*inside-out test*" and discover that only Silf Skin exclusive seamless knit is just as velvety smooth on the inside as it is on the outside—feels so good next to you. Full-fashioned, preshrunk, in white, and now in black. Nylon elastic, $5.95. Silk elastic, $10.95. As shown, $5

**NOW AVAILABLE IN SILF SKIN'S SUPER CONTROL**
An extra-firm knit that combines amazing support and spring-back with luxurious comfort! $5.95

Silf Skin

At all fine stores . . . For nearest one, write Department V-3, Silf Skin, Inc., 10 East 39th Street, New York 16, New York or 215 Spadina Avenue, Toronto, Canada.



Cool, cool white simulated pearls with clear, sparkling crystals or brilliant rondelles... Richelieu's new fashion highlight for complementing every color theme of the season. At better stores everywhere. All prices plus tax.

| | |
|---|---|
| 1 strand choker with rondelle | $5 |
| 2 strand choker with crystal | $5 |
| 2 strand necklace | $8 |
| 60" rope with rondelle | $12 |
| Cluster earring | $3 |

Richelieu

FRESH WATER

SIMULATED PEARLS

THE RICHELIEU LABEL IS YOUR GUARANTEE

Richelieu

FOR THE NAME OF THE STORE NEAREST YOU WRITE:

JOS. H. MEYER BROS. • 389 FIFTH AVENUE, N. Y.



TOURMALINE*. . . now comes another triumph of nature from the fur genius members of the Mutation Mink Breeders Association—the new, exciting mutation mink of a wondrous natural pale beige. Your furrier will gladly tell you of this, the exciting fur news of 1957. Ask him about "TOURMALINE*" brand, Emba* natural pale beige mutation mink.

*Trade-marks Mutation Mink Breeders Association  Jewels by CARTIER  Gown—Branell  Virginia Thoren

**delightful new blooming**
of Lustersheer...the famous Pima–
only by Wamsutta®



**BEST & CO.,** New York
and all branch stores
Burdine's, Inc., Miami, Florida
and all branch stores
Marshall Field & Co., Chicago, Illinois
and all branch stores
Jenny, Inc., Cincinnati, Ohio
Sakowitz Bros., Houston, Texas

Wamsutta fabrics also sold in the fabric departments of fine stores everywhere.

Designed by Sabina

Ayumm Originals give their usual inspired touch to these two delicately detailed dresses of Wamsutta all-combed Pima Lustersheer cotton. The shirtdress all narrow lace and tucking in blue, white, pink, yellow and champagne; the camisole dress appliqued with pearls and matching lace in blue, pink, white, and yellow. Both, sizes 8-18, about $30.00. WAMSUTTA MILLS, *Dept. W23, 1430 Broadway, New York 18, N. Y., Division of* M. Lowenstein & Sons, Inc.

Irene and Vernon Brill made

history the night they danced up a storm

# YOU, TOO, CAN MAKE HISTORY

wearing the incredible NEARLY NUDE

THE STOCKING of 1960. A completely

bare seamless nylon with heel and toe

reinforcement done invisibly. 1.50

**KAYSER**

**JOSEPH LOVE** designs in nylon organdy. Maize or blue, sizes 3-6x, $15; 7-14, $18. Pink, sizes 3-6x, $11; 7-14, $13. At Best & Co.; Marshall Field; J. W. Robinson; The J. L. Hudson Co.; Joseph Horne. John Frederics hats. (All prices approx.)



# Nylon keeps them at their Sunday best

When Du Pont nylon starts sweet innocents on their way, they're in style to stay! For nylon works the livelong day to keep billowy shapes abloom, wrinkles away. And the more frills the merrier! With nylon your aide—even the frothiest young fashions wash like a dream, dry quick and smooth, take only touch-up pressing (if any) to retain their original beauty.

DU PONT
REG U S PAT OFF

BETTER THINGS FOR BETTER LIVING . . . *THROUGH CHEMISTRY*

Du Pont makes fibers, does not make the fabrics or dresses shown here.

DU PONT NYLON

Crescendoe gloves slim your hands to graceful loveliness

# Crescendoe GLOVES

Bernice $4.00

Nuance $5.00

Ode $3.50



COLORS COORDINATED WITH VANITY FAIR LINGERIE

# Warner's hues to your line

## *with foundations in new Spring-fever pastels*

WHY are these colors like the first day of spring? Because they give you the same giddy delight as that early robin . . . or buying a balloon in the park! BECAUSE spring *is* wardrobe-buying time, Warner's has dipped a whole collection of wonderfuls in the new shades you see below—also in black and white. GIVE your figure a new outlook on life. Shape it, slim it—fittingly with Warner's.

#1317 (left) Merry Widow® embroidered nylon, nylon elastic. $15.

#153 (right) Girdle in power net, satin elastic and lace; ruffled trim. $8.95. #154. Matching pantie. $10.

#2360. Deep-plunging low-backed bra; nylon Alencon-type lace. $3.95.

#364 (not shown) Garter belt of marquisette-lined Alencon-type lace. $3.50.

LILAC MIST SEA MIST HEAVEN BLUE DAWN PINK

WARNER'S®

BRAS • GIRDLES • CORSELETTES

Printed nylon tulle in blossom blue or blossom pink on white. Gown in sizes 32-38. About $19. Matching peignoir in small or medium. About $23. At better stores everywhere.



PHOTOGRAPHY BY MR CECIL BEATON

# The New Romanticism nostalgic tints in nylon lingerie

Not since Pavlova floated before the footlights has romanticism been so in the air. And now, with gratitude to Du Pont nylon, lingerie takes unto itself this same tender emotion. For nylon makes the purely luxurious—purely practical. Its gossamer grace masks lasting strength. Its nostalgic tints are eternally yours. And lovely-to-wash nylon brings you a year-round vacation from care. This romantic era, feel your most feminine in lingerie of Du Pont nylon.

BETTER THINGS FOR BETTER LIVING . . . *THROUGH CHEMISTRY*

Du Pont makes fibers, does not make the fabric or lingerie shown here.

DU PONT
REG. U. S. PAT. OFF.






LOVE

DOVE GREY

IN ARNEL

SHARKSKIN

*This is the official Arnel symbol—evidence that this fabric of this new triacetate fiber has been pre-tested for performance claimed.

**Arnel Triacetate,** the new Celanese ease-of-care fiber, turns sharkskin into the trimmest of dresses. Grey gives the soft Spring Look, white, the touch of accent. Imagine wearing sharkskin to town . . . to the theater. Imagine being as cool as that dove-grey look and knowing your dress will stay fresh. It's a dream come true! Celanese Corporation of America, New York 16.

**"Sailing High" by Cohama, Dresses by Mr. Mort.** All three dresses in beige, blue slate, or grey. Sizes 5 to 15. Far left, about $45. Left, about $40. Right, about $40. At De Pinna's, New York; William H. Block Co., Indianapolis; Charles F. Berg, Inc., Portland; B. Siegel Co., Detroit; R. H. Stearns, Boston.

Celanese® Arnel®

ARNEL . . . A Celanese CONTEMPORARY FIBER


Marie Antoinette's harp photographed at the galleries of French & Company

## Celeste-ial Trio of Heirloom Originals.

"Allegro"— *Luxurious Swiss appenzel eyelet, over complete underdress of Turquoise or Sunshine Yellow. 3 to 6x $25.95; 7 to 12 $32.95; Toddler 2, 3, 3x $21.95.*

"La Valse"— *Swiss organdy in Seafoam Blue, lavished with a bodice of ecru French Val. Built-in petticoat. 3 to 6x $14.95; 7 to 12 $17.95; Toddler 2, 3, 3x $12.95.*

"Symphony"— *Ecru Swiss organdy enriched with pin-tucking and French Val. Separate tearose underdress. 3 to 6x $25.95; 7 to 12 $32.95; Toddler 2, 3, 3x $21.95.*

*Her Fashion Future Begins with*

Celeste

1350 Broadway, New York 18, N. Y.



*Theodora adores Tycora* and so do all the other girls. This new yarn is the happy happenstance of snooty beauty with solid substance. Takes joyously to color, won't fade or fuzz-up, won't shrink or stretch. Stays young and pretty, keeps you warm without weight. See Tycora now in sweaters for women, girls, little girls by these well-chosen manufacturers: Exmoor, Canterbury, Carlisle, Infanta and Garland. Also in socks and Footlets by Landenberger. At the nicest stores and the prices are the pleasantest surprise of all. Tycora Yarns, 40 East 34th Street, New York 16, N.Y.

# The Feeling is great in Tycora®

Reg. U. S. Pat. Off.



*always*
*a lovely*
*fashion story...*

# Cinderella
*frocks for girls*



***The complete costume**...linen-look Directoire coats atop bare-armed, flowery cotton dresses.*
*Le Tout Ensemble, willingly, wonderfully washable! In sizes 3 to 6x, $8. Sizes 7 to 14, $9.*
*At these and other fine stores everywhere: Arnold Constable, New York H. & S. Pogue, Cincinnati*
*Wm. H. Block, Indianapolis G. Fox, Hartford*
*or write to Rosenau Brothers, Fox St. & Roberts Ave., Phila. 29, Pa.*



# There is a point to early rising!

The point is lace—narrow, criss-cross inserts of Cameo Alencon placed artfully at the back and bosom of this dream-slip. The point being, too, that nothing makes a woman more enchanting than the joy of wearing something lovely.

To guarantee this enchantment lasting throughout your day, Van Raalte has, as always, taken pains with style—here, sheath-slim. The fabric, Van Raalte's own Opaquelon® nylon tricot. With more lace (scalloped) trimming the skirt. At your nicest stores everywhere.

*Slip #7849, in Primrose Pink, Cloud White, Black, Navy. 32 to 38. Average and tall proportioned lengths...$12.95*

Van Raalte

*GLOVES • STOCKINGS • LINGERIE*

*Because you love nice things*

Photographed at Bay Roc,
Montego Bay, Jamaica, B.W.I.,
by Kuhner




*This is the official Arnel symbol—evidence that this fabric of this new triacetate fiber has been pre-tested for performance claimed.

# YOU'LL LOVE EASY TO WASH NO-IRON ARNEL JERSEY

**Arnel Triacetate,** the new Celanese ease-of-care fiber, in a marvelous jersey that looks after itself . . . *never needs ironing, packs and performs with unwrinkled perfection.* It always feels so soft and comfortable. And, *you can wash it right in your automatic!* Be sure to look for Arnel jersey.

Celanese Corporation of America, New York 16.

**Separates by Jonbarry.** Rib-wrap blouse, sizes 10-18, about $9.00. Wear this blouse also with other jersey skirt (not shown). Flowing-pleat skirt, sizes 10-18, about $12.00. Navy or black fingertip dots on white. At: B. Altman & Co., New York; Marshall Field & Co., Chicago; Bullock's, Los Angeles & Palm Springs; Sakowitz Bros., Houston; Scruggs-Vandervoort-Barney, St. Louis; Sterling-Linder-Davis, Cleveland. Celanese® Arnel®

ARNEL...A Celanese CONTEMPORARY FIBER

# ...IN EXQUISITE FORM




# THE LADY IS YOU!

Appealingly natural and naturally appealing in Free Form, newest of those wonderful Floating Action bras with the famous tangent straps that move as you move leaving the bra in place. And Free-form has sunburst stitched 2-section cups that fit *most* women *best* . . . that assures a high-rounded silhouette. Try its casual comfort today — and you'll always ask for Exquisite Form bras.

*Fresh white cotton bandeau, A, B, C cups, style 172,* **$2.50.**
*Circle stitched 4-section cup . . . Floating Action (style 392) and Free-Form. Smartly packaged.*




—COSTUME BY CLAIRE McCARDELL

At Your Favorite Store, or Write to Dept. V-3, Exquisite Form Brassiere, Inc., 159 Madison Ave., N. Y. C., for Nearest Store. In Canada: ask for the Tulip bra.



*Dress by Joseph Love*

# The chiffon coiffures



Spring coiffures in the mood of a chiffon spring—
soft, fluid, easy (and easy to manage, too).

*Above:* Short hair, with a high, young bouffancy. For this: a top swirl is brushed into waves and bangs; sides are waved close to the head, then curled to the ear tips. By Mr. Fred of the Breck Salon.

*Below:* For evening; a back-swept coiffure that's not *pulled* back, but drawn in soft waves to a plume of short curls. By James Caesar.



DRAWINGS BY
RAY PORTER


*Fashion runs in the family*

*Easter Paraders* – exchange flower and fashion bouquets! Sister admires his fashion-right TATTERSALL jacket in red, white and blue – set off by solid navy shorts – complete suit of washable Sanforlan® wool and nylon – sizes 1 to 6 – about $15.00.

This and other exclusive Imp suits and separates at the following stores:

Best & Co. . . . . *New York*
Higbee Co..... *Cleveland*
Marshall Field & Co.....*Chicago*
J. W. Robinson Co...*Los Angeles*

For the store in your city, write:

imp ORIGINALS®

358 Fifth Ave., New York 1, New York

**LEATHER,** in a brilliant adaptation of the shirt look for a slender, casual elegance. Champagne, white, hyacinth, aqua, navy, black. Sizes 8-18. About $160. Bonwit Teller, all stores; Sakowitz Brothers, Houston; Bullock's, Westwood; Montaldo's, all stores.

*Samuel Robert*

1407 BROADWAY, NEW YORK 18, N. Y.

The short heath is fashion news in...



# leather

The whole shoe is the whole show of fashion... sheathing the foot from heel to toe... recreating a new feeling—the closed look of elegance. Accomplished through the virtuosity of leather—its suppleness, beauty and incomparable reflection of fashion.

LEATHER INDUSTRIES OF AMERICA

the smartest move you can make...



# VOGUE PRINTED AND PERFORATED PATTERNS

*Change to Vogue Patterns.*
*Use the modern pattern*
*that is printed and perforated.*
*Always the smartest, now the easiest*
*with no margins to cut off.*

*Vogue Pattern #S-4764*
*Available at leading*
*department stores and*
*better fabric shops.*

*whatever the mood...whatever the moment...sheer FOIL-A-RUN*

*nylons by* **Holeproof** *go everywhere...but hardly ever run!*



HOSIERY SHOWN IN "[illegible]" - JUST ONE OF
HOLEPROOF'S EXCLUSIVE FASHION [illegible] COLORS
KEYED TO YOUR COSTUME SHADES.

*Be sheer... but sure. And now you can be twice as sure with "FOIL-A-RUN" twin-thread nylons...*
*if one thread should break, the other holds. Whether it's seamless or full-fashioned you love...*
*you'll find a wardrobe of shades and styles to flatter you and the fashions you wear. 1.35 to 1.65*

HOLEPROOF CORPORATION, A DIVISION OF JULIUS KAYSER & COMPANY, NEW YORK

# For the guest room, too—IRISH LINEN

Here is a guest being pampered to the nth. Nothing but the best. Tempting tray, springy pillows, and above all, the smooth-threaded luxury (*certainly* it's a luxury) of Irish linen bedding. An unbeatable elegance this, and one that makes the most sophisticated guest say, "Oh! *Linen!*"



*and now, news:* SYBIL CONNOLLY, Dublin couturier, is designing never-before beauties for the bedroom in the finest Irish linen. Bedspreads of permanently-pleated gossamer linen, blanket covers of uncrushable pleats and crochet, laced with satin; sheets, perhaps a foot deep in embroidery (done by the nuns in Ireland) or traditionally hemstitched. All, of course, in top-tradition Irish linen, all soon-to-be available in the very best stores.

TRADE MARK IRISH LINEN LOVELY · LASTING ECONOMICAL

THE IRISH LINEN GUILD



I. MILLER, THE AMERICAN ROMANTIC, PRESENTS FORECAST—THE NEW SHALLOWED VAMP BY THE PROPHETIC PERUGIA.

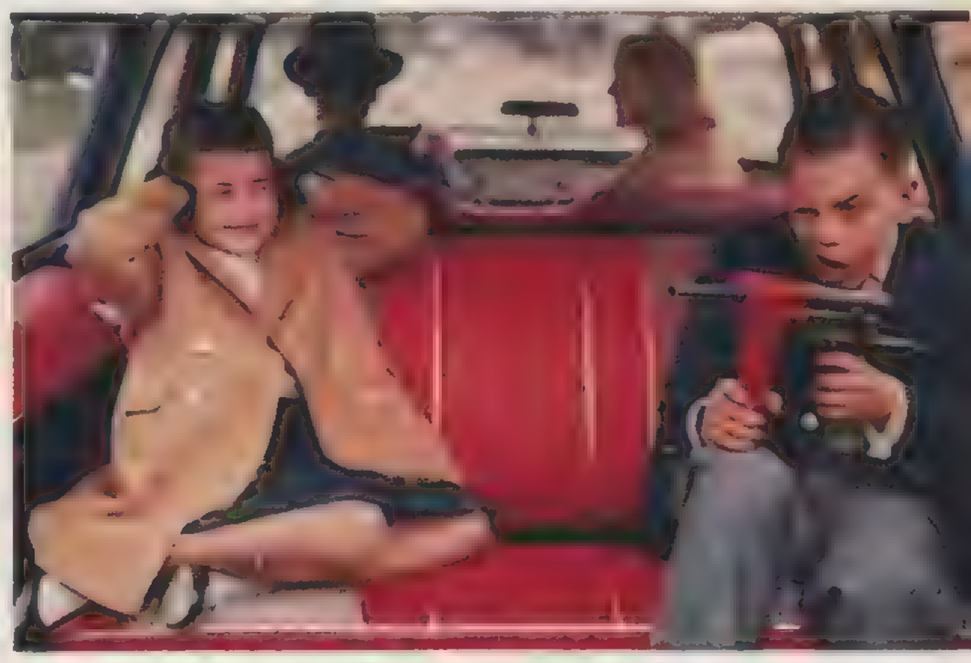
Second car? No sir—*first* car! Dodge has changed the wagon from a dirt-road drudge to a luxury limousine. Custom Sierra 4-Door (above), one of five Swept-Wing Dodge Wagons.



Observation Lounge passengers—board train at rear! The accommodations are strictly first class.



Snug as two bugs in the Spectator Seat. (But plenty of room for *three*.) Tailgate latches securely—no doors.



New worlds to explore from the Observation Lounge! Every trip's a vacation! So much more fun—*for everyone!*

*Step into the wonderful world of AUTODYNAMICS!*

# Now! Swept·Wing Wagons with the OBSERVATION LOUNGE!

*It unleashes a hurricane of power*

*It breaks through the vibration barrier*

*It is swept-wing mastery of motion*

*Autodynamics*—everything new from road to roof! New aircraft-type engines up to 310 hp.! New Push-Button TorqueFlite that packs a silk-smooth 1-2 punch! New Torsion-Aire Ride that sweeps you into a "Realm of Silence." You've never seen, felt, owned anything like it!

Who says station wagons are alike! Up comes Dodge with a string of swept-wing sweethearts just teeming with Autodynamic ideas. New ideas! Practical ideas! Fun ideas—like the Observation Lounge with Spectator Seat. Write for free descriptive folder in full color: Dodge Division, Dept. G, Box 1259, Detroit 31, Michigan.

SWEPT·WING '57 Dodge

Now! TWO different full-hour Lawrence Welk Shows each week on TV! "Dancing Party" and "Top Tunes and New Talent"—ABC-TV.

# New soap for stretchables



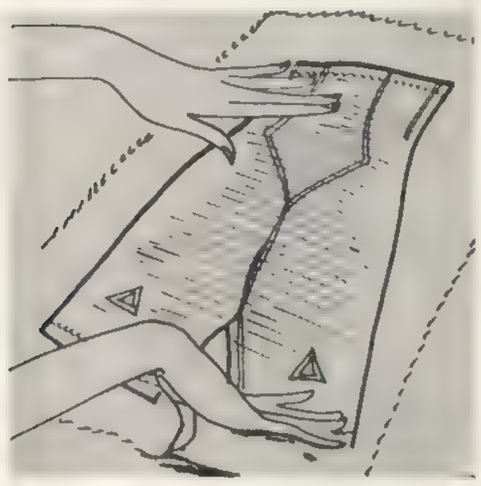

1 capful+2 qts. water



soak for 3 minutes



roll girdle in turkish towel



spread flat to dry

New use for cold water: a new liquid soap called Lastic Life. said to stretch the life span of elastic—*ergo*, it's particularly good for girdles. This soap works in *cold* water (heat and elastic have always had unfriendly relations), requires no rubbing, and is claimed to be helpful in maintaining whiteness—or the freshness of colour (see the new colours in girdles and brassières, page 113). Recommended directions: measure one bottle-capful of Lastic Life in two quarts of cold water; let the girdle soak for three minutes, then squeeze—don't rub: rinse in cold water; roll the girdle in a towel to speed drying; then spread it flat, and pat into shape. Lastic Life, made by the same people who produce Woolite. comes in an 8-ounce-size plastic bottle; $1.50 at Bloomingdale's.







# Young Beauties
*begin with*
# Wundies

*Crowning glory:* a Wundies slip or petticoat — the fashion *under* the fashion that shapes everything she wears. *Here fresh-as-a-daisy:* nylon sheer flounce frosted with spool motif overlays doubled nylon marquisette. The bodice is nylon tricot, shirred at neckline and accented with ribbon. In white, sizes 3-14 . . . about $4.00. FEATURING RESI PERM:* THE NEW FINISH THAT *GUARANTEES* SHAPE RETENTION FOR THE LIFE OF THE GARMENT.

At the following stores: *Bloomingdale's,* New York
*Jordan Marsh,* Boston
*John Wanamaker,* Philadelphia; *The Hecht Co.,* Baltimore

For the store in your city, write: *Wundies, Inc.,* 112 W. 34 ST., N.Y. 1, N.Y.
**An exclusive process of Newport Finishing Corporation.*

# RETURN OF THE



# DANDY LOOK

## R.A.R *moppets*

fashions the season's smartest new color — *dove grey*—in the sweetest look ever to step from the pages of history. There's an aura of romance in the beruffled, nylon sheer jabots, lace-trimmed sleeves and bodices, skirts afloat over their own pouf petticoats. Both in crease-resistant. wonder-care fabrics mothers adore.

Right: the *Dandy Suit* in wash and wear cotton with sleeveless, white bodice dress. Moppets sizes 3-6x (also includes jacket) about $10.98. sizes 7-14 about $12.98.

Left: the *Dandy Stripe* in cotton and Dacron that shimmers like silk. Moppets sizes 3-6x about $8.98, sizes 7-14 about $10.98.

*At these and other fine stores or write R.A.R. 519 Eighth Ave., N. Y. C.*

*Atlanta, Ga., Rich's Inc.*
*Baltimore, Md., Hutzler's*
*Boston, Mass., Filene's*
*Brooklyn, N. Y., Abraham & Straus*
*Chicago, Ill., Carson Pirie Scott & Co.*
*Cincinnati, Ohio, Shillito's*
*Cleveland, Ohio, The Higbee Company*
*Columbus, Ohio, Lazarus*
*Dallas, Texas, Sanger's*
*Dayton, Ohio, The Rike-Kumler Company*
*Detroit, Mich., The J. L. Hudson Company*
*Houston, Texas, Foley's*
*Indianapolis, Ind., L. S. Ayres & Co.*
*Los Angeles, Cal., Bullock's Downtown*
*Miami, Fla., Burdine's Inc.*
*Milwaukee, Wisc., Boston Store*
*Minneapolis, Minn., Dayton's*
*New York, N. Y., Bloomingdale's*
*Oakland, Cal., Capwell's*
*Pasadena, Cal., Bullock's Pasadena*
*Philadelphia, Pa., Strawbridge & Clothier*
*Pittsburgh, Pa., Joseph Horne Co.*
*Richmond, Va., Thalhimers*
*Rochester, N. Y., B. Forman Co.*
*San Francisco, Cal., The Emporium — Downtown*
*St. Louis, Mo., Stix, Baer & Fuller*
*Worcester, Mass., Filene's*

Merrin
530 MADISON AVE.
(COR. 54TH)
NEW YORK 22.

FOR THE MAN
WHO HAS
EVERYTHING

14K GOLD
TOOTHPICK
IN LEATHER
CASE $7.50†

†TAX INCLUDED
ACTUAL SIZE
MAIL ORDERS FILLED
POSTAGE PREPAID
UNCONDITIONALLY
GUARANTEED
WRITE DEPT. V-3-15



# SHOP HOUND

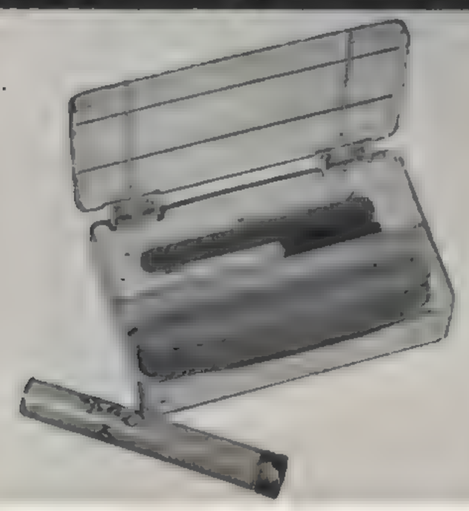
*...follows the men*





*Above, left:* Polo shirt news in a new American fabric, Ban-Lon, a fine-gauge nylon that's marvellously absorbent and washable. White, beige, or navy blue. Sizes S-XL. By Izod. $13.50. Bergdorf Goodman, N. Y. 19. *Above, right:* Distinguished new tie for town—hand-woven silk from Thailand that's neatly marked with dark, muted stripes (nice with a silk suit). $7.50. Charvin Ltd., 8 East 48th Street, New York 17, N. Y.

for Beautiful Nails!



*The famous "powder nail polish"*

**...MAD** *of course*

In a deluxe lucite hinged manicure kit. Keeps your nails beautiful, healthy and strong the natural way, with no annoyance of peeling polish.

*Send $2.00 to:* **MAD PRODUCTS, INC.**
**121 Seventh Ave., New York 11, N.Y.**







*Above, left:* Back for the beach—the guayaverra shirt, a shirt-jacket made from Manta cloth, a heavy, cream-coloured Mexican muslin. $8.50. The Pan American Shop, 822 Lexington Ave., New York 21. *Centre:* Country (or at-home) shoes from England—brown suède chukker boots to complement a tweed jacket, grey flannel slacks. Sizes 6-12; B-E. $19.45 ppd. Lefcourt, 400 Madison Ave., N. Y. *Right:* Watch news—electrifying. Hamilton's done just that: charged a gold watch with a tiny battery that powers the watch for one year (replacement: $2). $175 inc. Fed. Tax. Tiffany, 5th Ave., N. Y.



**it's by paul klepa**

Unbelievably beautiful ear clips for the Lady of Elegance, cuff links for the Man in her life. Dresden-like porcelain with Oriental splendor in Golden settings. 12 different designs, by Paul Klepa, the best name in Jewelry.

Ear clips or Cuff links $5.00 postpaid tax incl.

*Matching necklace $13.50*
*Matching bracelet 22.00*

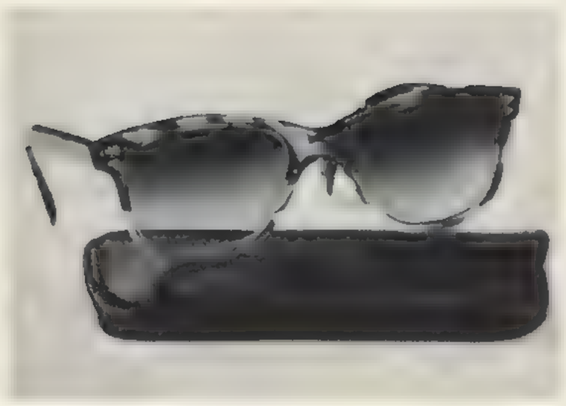
**the stone house**
box 2859
palm springs, calif.





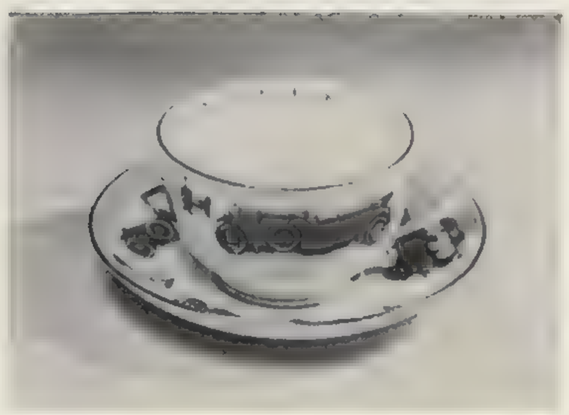


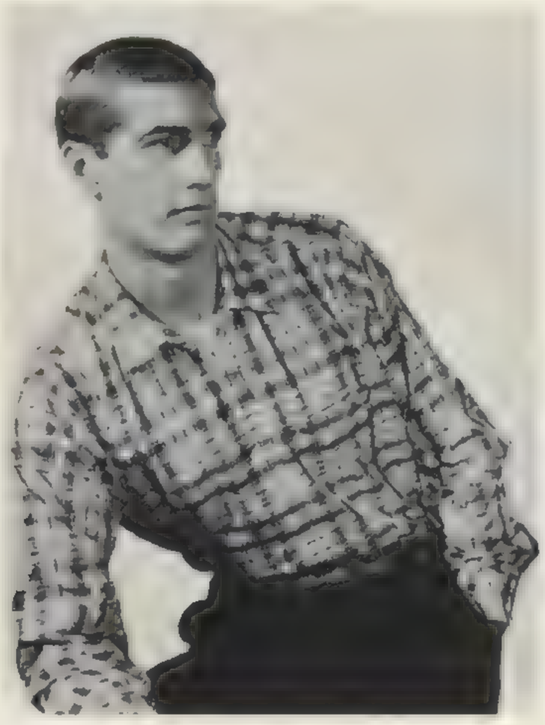
*Above, left:* Sport shirt news—the colour, the fabric—Kelly-green Irish wool (also white, navy blue, brown). $19 ppd., with an Irish clan crest or monogram. DeMoleyns of Dublin, 59 E. 54th St., N. Y. 22. *Centre:* Ties from London—rich dark patterns on Macclesfield silk. Check, $6.25; dot, $4.35, duty free, if a *bona fide* gift. By money-order: Digby Morton, 54, Grosvenor Hill, London, W. 1, England. *Right:* For country wearing, a shirt of two-tone Indian cotton madras (blue-green; orange-gold; or copper-green). Neck-sleeve sizes 14-32; 16½-35. $7.30 ppd. Casual-Aire, 665 Lexington Ave., N. Y. 22.





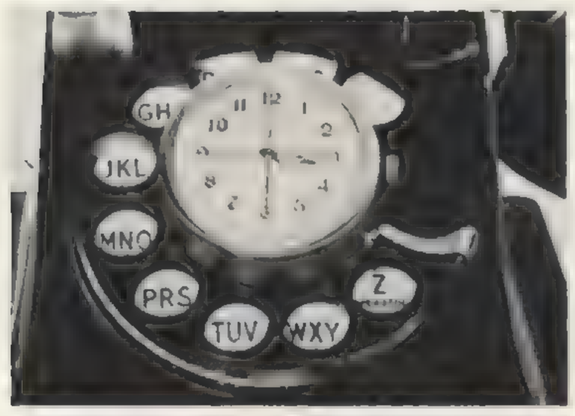
*Above, left:* New view of the sun—through these sunglasses from Italy. Their trick: lenses shaded dark to light, top to bottom. With case, $15. Battaglia, 45 E. 50th St., N. Y. 22. *Right:* Happi coat in scarlet (or black) cotton from Japan. To wear after swimming; or, for dinner at-home with a dress shirt. Sizes: S, M, L. $6.50. Hatton-Case, 16 E. 55th St., N. Y.





*Above, left:* Magnum-size coffee cup, this; a Royal Worcester bone china cup and saucer. With old automobile or fishing motifs. $10.50 ppd. Scottish Products, 24 E. 60th St., N. Y. 22. *Right:* News here—*silk* India madras plaid in a shirt that's cool but covered. Several light colours on white. Small, medium, large. $35. Countess Mara, 338 Park Ave., New York 22.

MIEHLMANN






*Above, left:* To time long-distance phone calls—a self-winding watch that fits into a phone dial, winds itself with the dial. Gold plate, $39.95 plus tax. Dunhill Tailors, 65 E. 57th St., N. Y. *Right:* New sweater from Scotland—hand-fashioned in handsome natural-coloured two-ply cashmere. By Braemar. Sizes: S, M, L. $80. Bonell Men's Custom Shop, 26 E. 56th St., N. Y.

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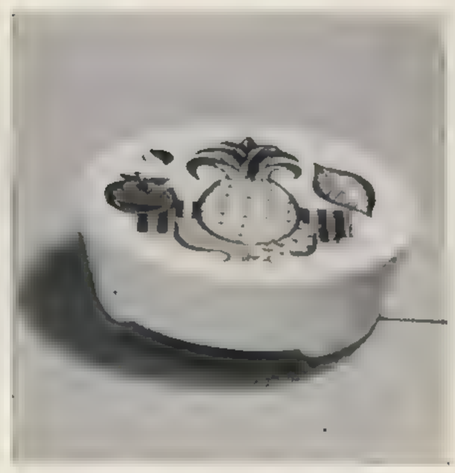

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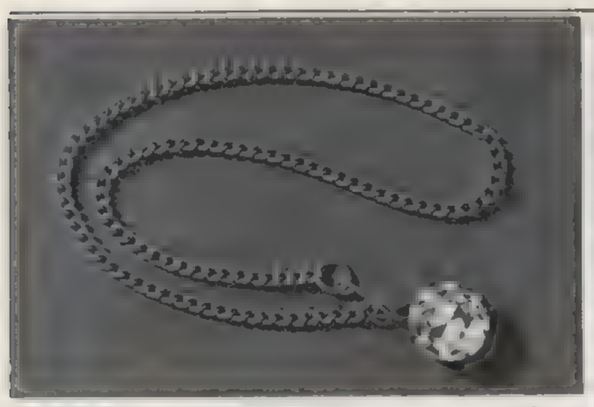




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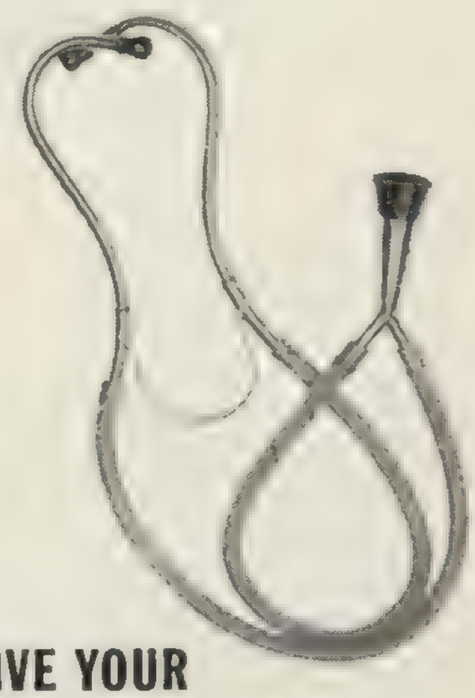
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*Toute la gaieté et le charme de Paris*

**LE MUGUET DU BONHEUR**

**CARON**

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Vogue's eye view:

# PARIS DETAILS

**Chanel suits opening on printed blouses. Field-flower blouse in an almond-green tweed day suit.**

Chiffon blouses all over Paris now, their necklines fichus or scarfs.

**Fichu necklines inside stand-away collars of suits; fichu necklines in coat-costumes.**

Enormous chiffon scarfs worn like evening wraps over polka-dotted chiffon at Fath.
Hair ribbons at Dior—charming small bows placed just over the forehead.

**Colour in single file. One-colour costumes making each costume a continuous line from hat to shoe.**

Umbrella to match the colour of the costume—a Dior way to continue colour.
Shoe with a vamp to match the stocking tone—Chanel way of lengthening the leg.

**Three-inch belts day and evening. Wide, crushed belts everywhere.**

Sibling pins at Dior—the larger, placed low on the hip-pocket; the smaller, placed above the waistline on the opposite side.

**Chiffon prints "fondu"—chiffon flowers in darkish, melting colours, over identically-printed silk at Patou.**

The same twin-print idea at Madeleine de Rauch. Printed cotton coat appearing over a printed silk late-day dress.

White quadruple-organdie dinner coat at Dior—over a black velvet lining, worn with a black velvet cartwheel hat.

**Garnet red as a Collections colour. Wave of garnet-red and black chiffon prints.**

Leather ribbon sashes worn with suits, linking blouse to skirt.
Two long-stemmed pink roses thrust in the pocket of an oyster satin evening dress at Griffe.
The beautiful lace short evening dresses—black, red, orange, white.

**Sudden prevalence of browns-to-beiges for late day, everywhere.**

Long brown suède gloves at Dior for late day.
Glitter misted over, for evening—at Lanvin-Castillo, dark-blue tulle over spangled tulle.
Stitched linen polka-dot hat with folded-back brim; Svend for Heim.

**The new sleeve persuasion: elbow-length or a touch longer.**

Suit jackets wearing knitted borders; some at Chanel, crocheted edges.
A pink linen suit cuffed in lynx at Balmain.
Pointed shoes in every collection.

**The beautiful new Chanel jewel, a gold Maltese cross set with huge pearls, worn on a long gold chain.**



# PARIS

*On these 20 pages, the essence of the Spring Collections,*
*completing the 8-page report of March 1.*
*The essence: Continuous fluid line; unichrome costumes (even to hat and shoes);*
*chiffons; limpid silk crêpes; fabrics to float through a summer day.*
*Pale colours; polka dots; dark melting flower prints; garnets or rosy reds.*
*Wide, crushed belts; easy suits with flowery blouses; pale three-quarter coats;*
*varying skirt lengths even in the same costume, day or evening.*
*The effect: Allure, a sweet decorum, a new 1957 femininity.*

## TENTH BIRTHDAY OF THE MAISON CHRISTIAN DIOR

In February, 1947, when Christian Dior first showed his now historic "new look," with its direct, unblushing plan to make women extravagantly, romantically, eyelash-battingly female, he inadvertently launched a special postwar world for women. That's what we all talked about then—the postwar world, which seemed to arrive by fits and starts.
And while the new cars and nylons and automatic washing machines filled it with patches of green pastures, the real Elysian lift—the smirky, cat-in-cream thing that happens to women in front of mirrors—came out of Dior and Paris. At the precise grey moment in time when the fashion business was hinting at the decline of French couture, suddenly one of its own, namely Dior, stirred up a most reviving fuss. In New York, *The Wall Street Journal* crackled with interest; the Gallup Poll scurried around to see how people felt—how they felt about the "new look." America's Town Meeting of the Air threshed the whole thing out on the radio. In Texas, rebellious women formed the Little-Below-the-Knee-Club, in protest against Dior's proposed longer skirts. But there were instant converts, as well as laggards; tortoises and hares. And what it all added up to was a milestone.
An engaging, rosy-faced Norman, of unshakeable charm, Dior has in the ten intervening years gone on topping himself, showing each season clothes that manage to be simultaneously fresh, witty, and full of elegant surprises. The reason may lie in the broad, richly enjoyed frame of Dior's own life. Trained for the diplomatic service, he became instead an art dealer, later an illustrator for *Le Figaro*. Now, at his own country place, on the edge of the Forest of Fontainebleau, he derives enormous satisfaction from the cultivation of fruit trees. All of this contributes, by mental osmosis, to the rounded, open-eyed interest in life on which invention—or art or creativity—depends. This, and a gentle, responsive way with people, Dior has in great measure. An established lion, he is also a generous lion, quick to praise others, warm to young newcomers in the couture, and quite blatantly adored by his couture staff, his household, and the great range of friends who come, in cheerful clutches, to his salon and his house. Perhaps it is this innate openness, this natural sense of proportion, that give Dior's designs their greatest triumph, their look of belonging superbly to the times. No surprise, among the many surprises, is eccentric, and the man who sees a woman wearing Dior's clothes might well say, as a Henry James hero once said of a European baroness, "How *comme il faut* she is."

**Dior with a favourite model, Renée** *(opposite)*
The suit is "Richard," from the 1957 Spring Collection; of supple wool in *tilleul* (the pale luminous green of Paris linden). Points: sapling fit, chiffon scarf-blouse, an unextreme but definite interest in length. Suit and hat, in America at Bergdorf Goodman; Marshall Field; Neiman-Marcus; I. Magnin; also at Holt Renfrew of Canada. Roger Vivier shoes for Dior.

HENRY CLARKE



# PARIS

## Dior's belted coat: 7/8ths length

*Left:* Dior's *vareuse*—literally, a pilot-coat—and piloting a new coat-length into fashion: seven-eighths. Beige raw silk, bloused and belted, worn over a grey wool dress (the final eighth of this, clearly visible). Shoes for Dior by Roger Vivier. *Right:* One of the year's great looks; a fichu framing the face and throat, itself framed by a wide collar. Dior's navy-blue basket-weave wool suit, belted in below widely-set revers that reveal much of the periwinkle-blue chiffon blouse. Suit, pale-blue straw hat, in America at I. Magnin; also at Holt Renfrew of Canada.

## Dior's fichu suit, belted

HENRY CLARKE





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# PARIS

## Dior's leopard surprise

*Left:* The printed blouse at Dior: Somali leopard overblouse with niceties of cut it would take a Dior to explain. Dior made a spring suit this way: the leopard singlet with spring-straw hat, beige tweed skirt.

*Right:* One of the three major themes of the Dior collection was the espaliered fit of his robes de Chine—a line so sensitive to the figure underneath, it deserves only the best. Here, in coppery-printed silk, opening narrowly over its own shorter underskirt. The hat: an inscrutable beauty. Roger Vivier shoes for Dior.

## Dior—late day: robe de Chine





PARIS

## Crêpe Dior: twofold silk

*Left:* In all the Paris paleness, the soft becomingness of white made (will make) some of the greatest beauties in years. Here, all white, hat to shoes—the only tincture, a mauve rose placed where coat and dress draw together, at the fichu. Costume and hat, this page; dress and hat, right: in America, at Marshall Field; Frederick & Nelson.

*Right:* Ease—another way of Dior's: the whole skirt of this black alpaca late-day dress is an S of folding and unfolding. The composite length: longer than short. With it: a darkly jewelled pin, Dior's *coupe*-shaped hat in black silk. Dress, in America: Henri Bendel. Dress, hat: I. Magnin; Holt Renfrew of Canada. Roger Vivier shoes for Dior.

## Dior: the folded-over skirt



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# PARIS

## Dior's evening departures: day-length dress, gala train

*Left:* One of Dior's prettiest evening dresses had—besides pale-pinkness and crêpe de Chine—day length with train-length sash. Proportioning what's visible in new ways was a lovely Dior idea, too: here, bare back, gloved arm, more leg. In America, at Marshall Field; Frederick & Nelson. Roger Vivier shoes for Dior.

*Right:* In a collection filled with delicious subtleties, Dior named this dress Intrigante. For the surprisingly placed jewels, for the black silk-and-wool's inventive cut. For the greatest intriguery of all: what length to call a catercornered skirt? Roger Vivier shoes for Dior.

Both these Dior evening dresses at I. Magnin.

HENRY CLARKE





# PARIS

## Lanvin-Castillo:

## flyaway jackets

*Right:* Suit-look that was a collection-stopper in one of the great, original, Collections. Called the Kakemono line (some of the fabrics, also, were printed to resemble the writing on a Japanese *kakemono*), the feeling here is a luxurious Occidental chic. Jacket of the beige wool suit, and beige chiffon blouse—both, all butterfly sleeves, back-tilting sense of balance. Costume, in America at Marshall Field; Frederick & Nelson.

*Left:* A butterfly among butterflies—the colour of this suit in a dazzlingly colourful collection: an orange-pink wool hopsacking, with an orange chiffon blouse showing up as collar and cuffs of the jacket. Legroux Sœurs black straw pillbox.

Dequeant



HENRY CLARKE





Nina Ricci: polka-dotted chiffon, tailored

## PARIS

DE RAUCH: white coins floated over petit-pois dots—an open-coat costume of cocoa and white silk organdie, melting as chiffon; buttonless coat; halter dress, belted in brown suède. Brimmed straw, high-crowned: Gilbert Orcel. Perugia shoes at I. Miller.

NINA RICCI'S non-drifting chiffon—tailored two-piece dress of grey-dotted apricot; lean skirt; middy top, with a starched linen collar; chiffon square settled loosely on the shoulders. Claude St. Cyr hat, in America at Henri Bendel.

CHANEL'S fresh new suit point: open jacket—opening onto print. Suit, black basket-weave wool; jacket, faced with the black and white silk of the overblouse.



De Rauch: polka-dotted organdie, doubled

Chanel: print blouse, open jacket





Balmain's pink tweed suit;
funnel sleeves

## PARIS

BALMAIN's "Printemps" expressed in a word what all Paris seemed to feel—balmy weather anywhere deserves a high concentrate of sweetness and light in fashion. In this suit, *pinkness* and lightness: inside the suit a brown-dotted, French-knotted chiffon blouse.

GRÈS, always at her best when the line is fluid, handled the soft little wool dress superbly. Here, in navy-blue basket-weave wool, a sample of her set-in belt manoeuvre and her straight tunnel sleeves. The dress, in America at Henri Bendel; Marshall Field; I. Magnin.

LANVIN-CASTILLO: Wind vane of some of the most telling news in Paris—organdie floating in duplicate. Here, Kakemono coat over dress—day-length for evening, white-dotted, white organdie cuffs on the coat, with the witty elegance of being pale mandarin orange.

Grès's navy-blue dress;
tunnel sleeves

Lanvin-Castillo:
Kakemono sleeves

Dayuar

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Dessès: silk crêpe
coat costume

Dior's rosy-red
tailleur

Chanel: tweed,
braid-bound

# PARIS

DESSÈS' delicious late-day coat costume—garnet-red silk crêpe cut with a sort of strict softness; coat, falling gently from a folded shoulder; dress, softened by smocking. Straw beret. Roger Model bag.

CHANEL'S air-conditioned suit—the jacket, open in perpetuity (no buttons), over a pale-taupe shantung blouse. Beige-and-white wool tweed, wool braid binding. Suit, imported and copied by Harry Frechtel for Bonwit Teller; Julius Garfinckel; I. Magnin.

DIOR: a streak of rosy-red on the horizon—double-knitted jersey suit with a stand-away neckline, framing a fichu of chiffon in the same rosy-red (this, part of a sleeveless blouse). Rosy-red crocheted raffia cloche; at Dior's, even the umbrella was rosy-red.

Dayman



## PARIS:

## pale evenings

GRIFFE (left), wraps pale mauve-pink chiffon into an evening dress as lovely and insubstantial as a dream (it takes a master hand to handle material so). The front is simply a floor-length fichu—the longest in Paris. In America at Marshall Field: Frederick & Nelson.

PATOU (right): This famous old house uses a famous new fabric—Orlon—for one of the most beautiful great ball dresses in Paris. Pale ice-blue Orlon satin, folded at bust and hip, low at the back, and trailing a huge cloudy scarf of a deeper blue organdie. Also Patou's—the greeny-blue "pearls."

Coiffures on the Paris pages created especially for Vogue by Guillaume of Paris.

HENRY CLARKE



# PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . .
The new importance of the Gulf of Aqaba, once a trade route for Solomon's fleet, now a possible alternative to the Suez Canal, with Israel the land link from Aqaba to the Mediterranean. . . . An international fashion show in which India and Pakistan showed rival entries from the Vale of Kashmir. . . . The laughs in the spacemanship play, *Visit to a Small Planet*, with Cyril Ritchard as a gamesy dilettante from "out there," and Eddie Mayehoff as one of earth's baffled primitives, fighting the flying saucers with rubber stamps, mobile laundry units, and magnificent, inarticulate devotion to The Pentagon.

PEOPLE ARE TALKING ABOUT . . .
World House, the newest big gallery in New York, adroitly and exquisitely designed by Kiesler & Bartos, who have put in what they call "a massive island of white marble," with a black marble narrow moat out of which, at the first exhibition, rose a white marble Arp sculpture and in which a dull bronze Giacometti sculpture drowned. . . . Vladimir Horowitz, who will play with the Symphony of the Air, conducted by Bruno Walter, at the memorial concert for his father-in-law, Toscanini, on March 24 at Carnegie Hall. . . . *The Tunnel of Love*, a play, made from the Peter De Vries novel, and like it, a treat for incorrigible punsters, with Tom Ewell walking the erratic treadwheel of life in a redone Connecticut barn that seems, sometimes, like the Coney Island Fun House, sometimes painfully like home.

PEOPLE ARE TALKING ABOUT . . .
*Designing Woman*, a new movie, in which Gregory Peck, back to being irresistible, and Lauren Bacall make a few halfhearted stabs at sophistication in a comedy that is mostly sleeked-up slapstick and good, clean, expensive fun. . . . The acreage of beauty in the two big Claude Monet exhibitions, one at Chicago's Art Institute and the other at Boston's Museum of Fine Arts. . . . The three TV puppets, goggling out of the late night Playtex baby pants commercial, who sing "How Dry I Am," in voices like doped molasses.

PEOPLE ARE TALKING ABOUT . . .
The honky piano of "Knuckles" O'Toole whose records of French songs and mambos have the same bluesy boing as his racketing American ones. . . . Lord Beaverbrook's new book, *Men and Power: 1917-1918*, in which he tells that when Prime Minister Lloyd George, just before setting off for France, announced the appointment of Winston Churchill as Minister of Munitions, the fury of the Tory ministers was so great that Churchill said to the P.M.: "Don't get torpedoed; for if I am left alone, your colleagues will eat me."

EDWARD MULHARE, a spare, elongated Irishman with a sandy voice and the general look of Leslie Howard loosely reconstructed, is the latest of the assorted miracles wrought since last spring by the producers of *My Fair Lady*. After a long search for the right man to replace Rex Harrison during two vacations, they popped Mulhare out of London. Mulhare, of course, lent himself with lean and hungry charm to the whole scheme—first of all, by giving up a fat job in Glasgow to wait around in London for auditions in which he was measured against some of the most powerful British stars. In the U. S., after his dazzling arrival, Actors Equity suddenly announced that, as an alien, he would be denied permission to act on Broadway. This blaze, happily, was quashed in time by New York City's Department of Labor, which concluded that *My Fair Lady* was one of the City's assets; when in distress, she must be saved. Aside from loving honour more, Mulhare had quite simply burned behind him such sturdy bridges as a long-term TV contract. TV, in fact, was the medium in which Americans, mostly unwitting, had seen him first, for he has been a regular side man and magnificent crook in the TV film series, Robin Hood, "doing all sorts of Cossack things on a horse." Several days before he had his "go" as Professor Higgins, Mulhare explained, with a slight show of the rage that goes with becoming a double, "What Rex does and what I do are not the same. We're the same size, our measurements are the same, and we're both left-handed, but *there* the resemblance ceases." For Broadway audiences, however, the resemblance was there from the time he first sang, "I'm an Ordinary Man." Almost as quickly as one can say Royal Ascot, the producers signed him for three years as a permanent replacement for Harrison, beginning next December.



HORST

NEW STAR: EDWARD MULHARE, SPARE AND SWEATERED



# The American chic

American chic is easier to spot than to analyze. And more American women have it than think they have it. It is a look and more than a look (takes a French word to express how much more) that grows out of the woman—not *on* the woman. It's part good figure—more women have that, or the will to that, now. Part a smart haircut—no dress, which is merely the raw material of chic, can make up for a bad coiffure. The most beautiful legs and feet are American; and, not by accident, American shoes and stockings publish this news daily. But the essence of American chic is ease of putting together clothes that are essentially uncomplicated in themselves. This easeful look has a sturdy concentration behind it. And helping to ease the way, too, is a sixth sense of chic that American women are developing: an accessory sense that tells them to stop when they're ahead.

## Suit chic—paragraphed

Two American suit-looks that indent to make their point—the slender American figure. *Left:* Belted, brass-buttoned wool suit, by George Carmel, about $175; the charm of white added. Suit and Superb gloves: at Bergdorf Goodman. Suit, Emme hat: J. P. Allen; Joseph Magnin. Van Cleef & Arpels jewels, vanity. Alexandra de Markoff Pink Perle lipstick. *Right:* Beginning a line—this cut of jacket was a departure in the recent Traina-Norell collection. Under the jacket (it stays buttoned, or comes off entirely), a white crêpe de Chine blouse. Grey wool suit, blouse: Bonwit Teller; Wanamaker's, Phila.; Neiman-Marcus; I. Magnin. Pigskin gloves by Superb, Hattie Carnegie necklace: Bonwit Teller. Emme hat.



KAREN RADKAI



# Suit news arriving in silk

Part of the new American chic that's emerging this spring: the look of the new silk suits, grown not only more beautiful, but in a great suit year, more important in fashion. And that, for the woman who organizes much of her wardrobe on the square root of one good look—namely, an easy 1957 suit look—is some of the best news in fashion now. The silk suits here: photographed at the recent Leger exhibition at the Sidney Janis Gallery (between luncheon and a theatre evening?). *Left:* Navy-blue suit-dress, with a nice air of composure, to cope with a lunch-through-cocktails-through-dinner schedule—a calm suit background for a spectacular hat, as here. The dress beneath the loose-lined jacket: round-necked. brief-sleeved—and that's it. By Anthony Blotta, of lineny silk. Bonwit Teller; Harzfeld's; Neiman-Marcus. Greta bag, Ben Reig pin: also at Bonwit Teller. The Emme sou'wester of natural Milan straw. *Right:* Fitted—but not within an inch of its life: a belted suit, with an open notched collar (open to pearls, scarfs, the collar of a chiffon blouse). By Adele Simpson of a grained, inky-blue silk. About $155. Saks Fifth Avenue; Julius Garfinckel; Dayton's. Rosenstein calfskin bag. Lilly Daché hat. Calfskin opera pumps by Evins, at I. Miller.



KAREN RADKAI



# Silk suits—

# continuing news

*Left:* One approach to black—a suit-dress of grainy gunmetal-grey silk, assembled this way: angled-away jacket; lace-edged silk crêpe blouse, anchored to a tall, willowy skirt. To wear . . . luncheon, afternoon, after. By Harvey Berin. About $125. Lord & Taylor; L. S. Ayres; I. Magnin. The Lucille bag, Alexette Bacmo gloves: also at Lord & Taylor. Shoes: I. Miller. The hat by Emme: a slope of lacy white straw, pierced by a feather. *Right:* A suit-dress with the new easy slimness—note: pleating under the bosom; easy little bolero. Freshness, out of sight much of the time, but delicious all the same: a white silk lining, dotted the colour of the suit—navy blue. By David Levine, of textured silk. About $125. Saks Fifth Avenue; Woodward & Lothrop; Sakowitz. Palizzio shoes. Sally Victor hat: white straw, most of its brim, its ribbon, its fashion—on one side.



KAREN RADKAI





# Silk suits—

# continuing news

*Facing page:* Cropped jacket, with a little wide-away collar; a pleasantly undemanding sheath. Predicted closet-time for this? Minimum. By David Goodstein, of lineny black silk (by Maxwell). About $145. Bienen-Davis bag. All at Bendel's Young-Timers. Costume, also: Hudson's. Palizzio shoes. The hat by Sally Victor. *This page, above left:* Glen plaid suit-dress arriving at a suit conclusion by some of the best rules of the season: square little jacket, brass-buttoned over a brisk stir of pleats. By Pattullo-Jo Copeland, of red-white-and-grey grainy silk. At Bonwit Teller. The straw hat by Emme. *Left:* In toast-coloured silk, a sleeveless pleated dress, loosely jacketed by a "shirt." By Spectator Ltd. About $195. Lord & Taylor; Marshall Field. Calfskin bag, also at Lord & Taylor. The grey lineny straw cloche, by Sally Victor. *Below left:* Beige silk tweed suit, widely collared, lightly shaped. By Jack Sarnoff, $145. Suit and the calfskin handbag at Milgrim. The white ballibuntl cloche, by Lilly Daché. *Below right:* Fitted suit—non-stringent fit. By Mollie Parnis: navy-blue and white silk tweed. $135. At Altman's. Hammered patent-leather bag: Bergdorf Goodman. Lilly Daché hat.





KAREN RADKAI



# Dash of grey: jersey-suit news, new Jaguar

Daily fashion strategy: this suit that's new because it's grey, it's jersey, and it wears the newest thing a suit *can* wear—a printed silk blouse. Designed by Leslie Morris, of French wool jersey; suit and deep white straw cloche, to order at Bergdorf Goodman. Another tour de force (capable of more tour, more force): the new Jaguar Mark VIII sedan, two-toned grey and sleek—posed here for its first American picture (Jaguar changes its models about as often as we have a leap year). Compared with its antecedent, this car is lower by four inches, more energetic by twenty horsepower, and more than fatuously fit for a queen—its prototype was designed for H. M. Queen Elizabeth the Queen Mother.

WILLIAM KLEIN


MK 8



# 26 American fashions, ready as you read

## Beginning here: 6-page directory

Beginning here, a six-page where-to-find-it directory for a wardrobe that's putting itself together, or adding refreshment now. All of these: good prospects of the season; all, ready now (you could stick a pin anywhere in these pages to find fashion points high on Vogue's list). *Left:* Beautiful way to start putting a pleasant-weather wardrobe together—a coat of this complexion: pale amethyst from the new mauve palette. More new-coat elegance: slenderness controlled by quite narrow shoulders, large amounts of pocket, a smaller amount of sleeve—and the unmuffled look of wool woven airily. By Ben Zuckerman, about $200. At Lord & Taylor; Giddings; Marshall Field. Felt and chiffon hat, Lilly Daché. The jewels and gold cigarette case, from Seaman Schepps. Added bloom here: DuBarry Enchanted Violet lipstick. *Sketched below,* 1. Coat news, straight to the point—it's a smart spare line of deep blue camel's hair. This, by Jack Sarnoff of Keanon fabric, $185. At Bonwit Teller. 2. The briefer coat—new fashion flexibility, new pocket arrangement. By Marquise of off-white herringbone wool tweed for city, country, travel. About $145, at Bergdorf Goodman; I. Magnin. 3. Smooth-talking wool—surfaced like alpaca. Deep-sleeved navy coat, about $160: Henri Bendel; Famous-Barr. 4. Jersey, cape-sleeved—slim wrap coat of navy-blue worsted jersey; red lining. This, by Matlin, about $90. At Milgrim.

FRANCES MCLAUGHLIN



1 2 3 4



1 2 3 4



9 10 11 12 13



5 6 7 8



14 15 16

# American fashions, ready as you read

1. Smart planning with a brief coat in mind: two skirt levels. Dress by Countess Alexander of navy-blue silk barathea, $175: Henri Bendel; Nan Duskin.
2. Two-piece news: drawstring jacket; slim skirt. By Lawrence, of pink knitted wool chenille, $30: Altman's.
3. Dress of black silk crêpe—new skirt fullness gathered here. This, by Sportwhirl, $35. Ready at Gunther Jaeckel.
4. Tweed-printed white silk surah sheath; black worsted jersey jacket. By Ben Barrack, $80: Best's; Harzfeld's.
5. Black chiffon wool dress; blond silk jacket. Herbert Sondheim, $160: Saks Fifth Avenue; Woodward & Lothrop.
6. Paisley-patterned shirtwaist dress—a slender cut of red silk surah. By Kasper, $60. At Lord & Taylor; Hutzler's.
7. Navy-blue and white silk surah shirtwaist dress. By Branell, about $125: Tailored Woman; Joseph Magnin.
8. Spring grey—wool flannel dress, lightly bloused. This, by Sportwhirl, about $25. At Altman's; Joseph Magnin.
9. Quick suit-ease—new jacket crop. By Sportwhirl of grey wool flannel. The jacket, $23, skirt, $12. Bloomingdale's.
10. Two-piece sheath: bare dress, brief jacket. By William Fox of navy-blue lineny silk, $125. From Bonwit Teller.
11. Grey Dacron-and-wool sheath—extra dash via a cape. $90: Bonwit Teller.
12. A what-to-look-for guide in itself: the look of navy-blue silk, brass-buttoned, lightly bloused. Navy-blue and white dots added via a scarf. Similar versions in many shops of the U. S. A.
13. Navy-blue silky crêpe dress, pleated—smart warm-weather constant. By Rudolf, $145: Henri Bendel; Frost Bros.
14. Dress to sweater or coat—or wear as here: a late-day brevity to jewel. By Kimberly of navy-blue knitted wool, $55: Jay Thorpe; Frederick & Nelson.
15. Pleated news—a blond knitted wool sheath, and cardigan. $50. At Altman's.
16. Suit-look from a navy-blue wool dress with a bodice of white chiffon, its own short jacket. By Abe Schrader, $70: Saks Fifth Avenue; Dayton's.



1



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## More fashions, ready as you read

1. Wool suit-brief—navy-blue and white checks. By Sportwhirl, $35. At Altman's.
2. Coat-and-dress plan: navy-blue linen-silk coat, white added via a printed silk surah sheath. By Paul Parnes, about $215. At Bonwit Teller; Joseph Magnin.
3. White silk, coffee-printed—dress with its own belted jacket. By Herbert Sondheim, $160: Hattie Carnegie; Giddings.
4. Shirtwaist dress softener—navy-blue silk crêpe. By Herbert Sondheim, $100: Bonwit Teller; Wanamaker's, Phila.
5. Spring suit news in greige-green worsted—new jacket crop, new skirt fullness. This, by Trigère, $265. Lord & Taylor.



## American chic—new blueprint

*Right:* Navy-blue linen suit with the key to American chic now—an easy elegance that rests on well-groomed, simple lines (might contribute as much figure-flattery as a reducing treatment). Among the good simplicities here: navy blue with white added in fresh ways—banded narrowly at the jacket edges and at the cuffs. The pearly-buttoned jacket stops at the hip-line and the sleeve at an eight-button glove (white gloves clearly indicated). Suit, by David Crystal of a firm-tailoring Irish linen, about $40. Ready now (as is everything, on these six pages). This, at Best's; Montaldo's; B. Siegel.

# From one Vogue Pattern

. . . all three jacketed dresses here, worn

by three smart women in three cities



NEW YORK: MRS. WILLIAM TALBERT



All three costumes:
VOGUE PATTERN NO. 954



PARIS: THE COMTESSE D'ARCANGUES

LONDON: LOELIA, DUCHESS OF WESTMINSTER



Each of the three women photographed here lives in a different city; each is known for her individual manner of dressing. And each is wearing, here, a costume made from the same Vogue Pattern—Pattern No. 954, a collared, sleeved dress with its own collarless jacket, the skirt eased by wide, released pleats. Each wearer chose a different fabric for her own version of the costume—one cotton, one silk, one wool; but all might interchange, smartly.

*New York:* Mrs. Talbert, a vivacious dark beauty, whose husband is the famous tennis player, wears Vogue Pattern 954, here in black-and-white cotton tweed (of Tebilized cotton by Herbert Meyer). With it, her own pearls, her black patent leather belt and opera pumps. (Also hers—the enchanting black poodle.) Sally Victor white beret. *London:* Loelia, Duchess of Westminster, photographed here in her charming flat on Grosvenor Square, is an expert on needlework, especially tapestry-work and beading; often judges needlework competitions. For her version of Vogue Pattern 954, the Duchess chose dark-blue silk (by Ascher), with an overall print of black flowers. *Paris:* Comtesse d'Arcangues—tall, dark, with a natural elegance—is the former Mlle. Maria-Eugénia de Ouro-Preto, daughter of the late Brazilian Ambassador to France. For her, Vogue Pattern 954 was made in a brilliant tangerine-coloured, thin wool by Rodier; worn with a grey straw hat by Gilbert Orcel. Roger Model handbag.

*Vogue Printed and Perforated Pattern; back views, p. 140.*

# The hat news—folded in



*Opposite page:* Bright-hat wardrobe with this spring's credentials for beige, black, navy blue, white. Their size is significant, and they're deep set enough not to overshadow a most important part of the new make-up—a forthright lipstick colour. Top, mauve-pink cloche; on the lips, a rosy-pink shade. Centre, sky-curved turquoise hat slaked with a soft rose lipstick. (Lipstick could be violet, if the suit were navy blue.) Below, true cloche, true yellow, unwavering red for the lipstick. Later, if a sun tan becomes part of the make-up, orange lipstick goes on. Ballibuntl hats from Sally Victor; also at Hutzler's; I. Magnin. Charles of the Ritz lipsticks (from the top—Perfect Pink Geranium, Perfect Rose, Perfect Bonfire). The background art news: Mr. Alexander Iolas' Pallavicini murals. *This page:* What amounts to a small-size mink coat—an open-curved shape of mink to wear as demi-jacket for a suit-look; with a demi-long day or evening skirt. The coat, "Autumn Haze," Emba natural brown mutation mink, by Alixandre: at Gunther Jaeckel; Nan Duskin. Emme cloche—neatly folded beige felt.

# Fur news—
# the cloche jacket

KAREN RADKAI

FRANCES MCLAUGHLIN





## Stocking demi-tints

Changed for clarity, definite depth. *Right to left:* An ash-blond tint, by Hanes. (Nice with red.) Peachy tone, especially for white, by Archer. Peaches-and-cream, by Kayser. Sunny tan tint, by Holeproof. For evening pink, a pink mist of stocking; by Van Raalte. A "daily tint," greyed tan; Berkshire. Blond blush; by Strutwear.

# New colour vibrations— all along the line

## Colour: inner spectrum

*Opposite page:* Taking over, in new underpinnings: the colour idea. The new blossoming goes this way.... 1. Girdle, strapless brassière, by Form-fit. In a span of eight colours, starting with cinnamon. The girdle, $7.50. The brassière, $6. Both, at Best's. 2. Starting with bright pink; going on from there: Lily of France girdle ($9); brassière ($3). At Altman's. 3. Mint-green—one of three possibilities here. The Bien Jolie girdle, $8; and brassière, $4. Both, at Best's. 4. Hyacinth blue, and other flower shades: Vassarette girdle, $11; Hollywood V-ette brassière, $5. Altman's. 5. Spectrum beginning with sun-yellow, here. Girdle, $5. Brassière, $4. Both, Perma-lift. Bloomingdale's.



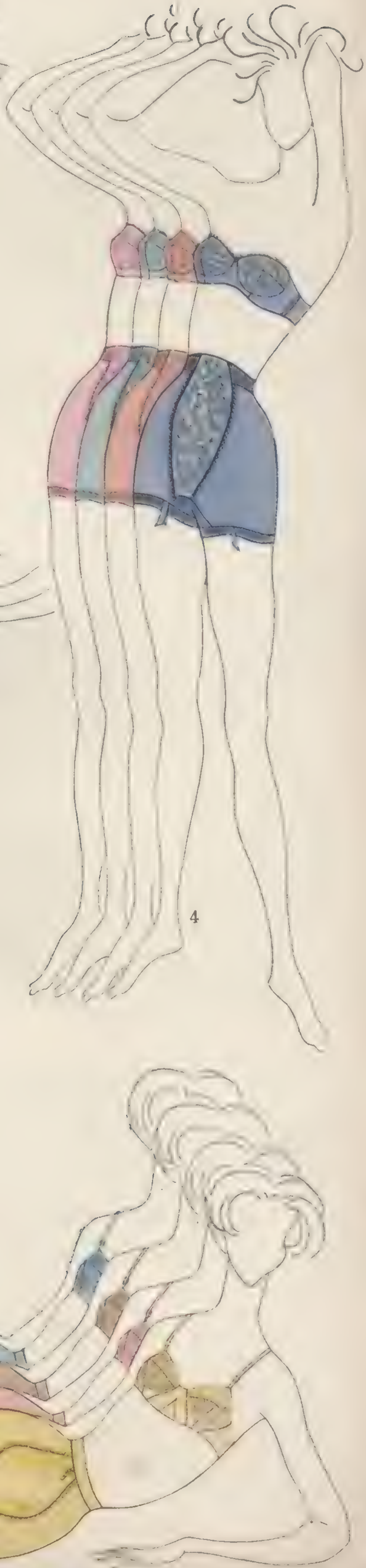
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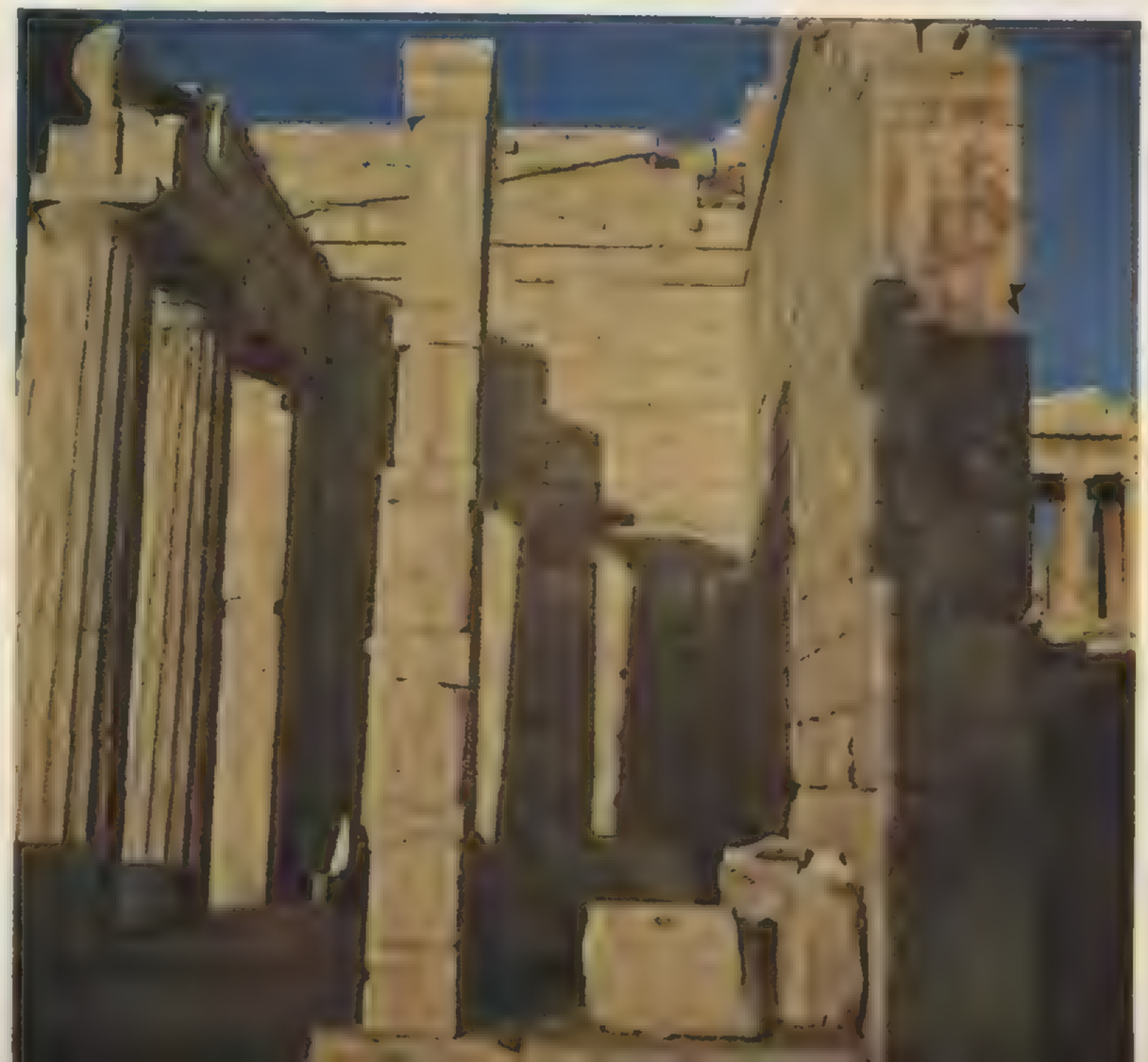












# THE ISLAND OF RHODES

## By Lord Kinross

Each evening, music, Greek and Turkish, blares from the radios in the cafés. Beneath the mediaeval battlements is a humble Greek tavern, with walls of flaking plaster, and an uneven pavement of pebble mosaic. Here, under the glare of an acetylene lamp, within a circle of rickety tables, a young boy in shorts dances alone, with all the solemnity of innocence, in a slow, sedate Greek rhythm. A sailor claps for him in time to the music. A cook fans the embers of a charcoal brazier, grilling meat on spits for the men who sit watching him, talking and drinking as they do so. A boy on a bicycle, a man on a motor scooter, stop to watch. A bus goes by, its passengers turning to see what's on. Around the café rise tenements with lighted windows, insubstantial as a stage set. Flowers bloom in whitewashed tins; a bird perches in a cage on a window sill. At the windows, on stairways, at doorsteps, families sit, gazing downwards, relieved by the cool of the night. Children wrestle in the dust; a baby sleeps in a hammock; a woman sweeps out a room, giving onto the pavement, where a man lies ill in bed. The dance finishes. The dancer picks up his basket, hawks his peanuts among the crowd, goes on his way. Over all there looms, like a moonlit back cloth, the silhouette of a mediaeval city.

North of it, by the harbour of Mandraki, which the masters of the classical galleys called the Sheepfold, is a new quarter, modern and bright and a trifle theatrical, built by the Italians during the short-lived period of Fascist prosperity. Here, among gardens of pink oleander, with hedges of scarlet hibiscus, looking across to a mole where a line of red-roofed windmills marches out towards the lighthouse and the fort of St. Nicholas, is a sea front colonnaded in the Italian manner, with cafés beneath the archways; a modern church built by the Knights of St. John; a Palace of Justice and government offices built in the style of the Doges' Palace at Venice; and finally, looking out across the sound to the Turkish coast and the peaks of the Taurus above, a luxury hotel, the Hotel des Roses, with a smooth white beach spreading down over the point to the foam-flecked turquoise sea. The Italians turned Rhodes into a gay centre for tourists, producing, as it were, an *opéra comique* setting. They established a spa outside the town, at a spring traditionally associated with Hippocrates, one of the earliest of all physicians. Here tourists took waters which he was said to have recommended in the fifth century B.C., but which in fact were largely imported Epsom salts.

The island has a dramatic natural setting and a dramatic history. The continent of Asia runs out to the west with a flourish, flinging before it, like outposts, a galaxy of peninsulas and islands. They serve as satellites to the Taurus, the last great range of Asia, as it plunges dramatically into the Aegean and Mediterranean Seas. This end of the continent has been known since Byzantine days as Asia Minor, a name appropriate enough to its interior—the bare Anatolian plateau within the barriers of the Taurus range. But the coastal fringe, the Riviera winding away between the mountains and the sea is, rather, Europa Minor, a shore of Europe in Asia.

Here, beneath snow-capped peaks and scented foothills, are sheltered bays and long white beaches recalling those of the Western Mediterranean, but on a wilder, grander scale. Here, from earliest times, came the peoples of Europe: Greeks and Romans in search of trade, Crusaders in search of the Holy Land. Here today come people from farther west, in search of holiday pleasures. They come especially to Rhodes. *(Continued on page 143)*

### Colours of the Aegean

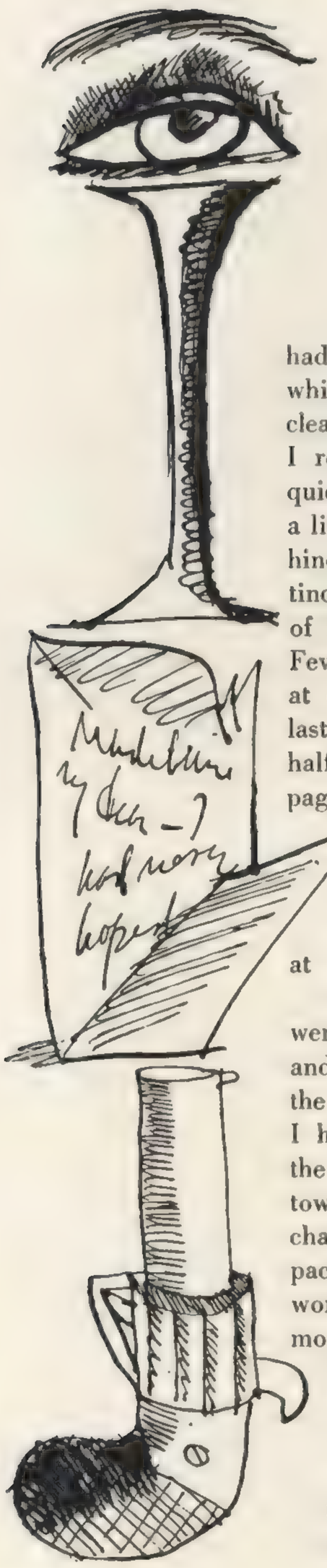
*Top row*
1. Crete's Royal Villa, a summer pleasance, apparently, for the Cnossian priest-kings. The fresco, a leaping bull, undoubtedly had some connection with the cult of the Minotaur.
2. The Jockey, a bronze of the second century B.C., was recovered from the sea off the island of Euboea, the site of the first battle of Greeks and Persians in 480 B.C.

*Centre row*
3. The Corinth Canal, cleaving the isthmus between Attica and the Peloponnesos. Nero, using a gold shovel, broke ground for this waterway in 67 A.D. In 1893, engineers followed his original plan to complete construction.
4. A whitewashed chapel on Mykonos, a small island of granitey charm, densely patterned with these cubed chapels.

*Bottom row*
5. On the island of Delos, shrines along the Sacred Way leading to Mt. Cynthus, sanctuary of Apollo, the most virile of all the Olympian pantheon.
6. Part of the entrance to the Acropolis in Athens.

JEAN HOWARD

# Conviction



By Martin Mayer

had never known Raymond Fevre really well, which is, I suppose, why I remember him so clearly. When I think of him, I see a face and I recall a temperament; but my viscera are quiet. I am not touched with that memory of a living essence which a close friend leaves behind. The thought of such a friend is an indistinct agitation, blurring the surface recollection of face and temperament; the recollection of Fevre is easy and exact. I knew Fevre slightly at college, thirty years ago, and during the last four years of his life I met him perhaps half a dozen times. I do not read the obituary pages; indeed, I will not. I probably would not even have known of his death, except that my wife had become friendly, in the tea-drinking manner of acquaintances who go to art galleries and shop at the same stores, with Madeleine Fevre.

My wife told me the news, at dinner. We were to go on a mountain vacation the next day, and I had worked until nearly eight o'clock at the office, delegating responsibilities, in what I hoped would be a water-tight manner, for the period of my absence. I met Gilda downtown, at a restaurant, and after we had exchanged questions about whether she had packed the bags and I had finished with my work, she said, "Raymond Fevre died this morning."

I said, "What was it—heart?"

"No. He shot himself."

"Are you sure?" I said.

"Oh, yes. He woke up in the middle of the night, around three o'clock, and went to the bathroom and put a revolver to his eye."

"How do you know all this?" I said.

"Betty Bostwick called and told me, this afternoon."

"How in the name of God did she know?"

"She talked to Madeleine, I suppose."

"I suppose she did. You wouldn't know which eye?"

"No."

The waiter came for a drink order, and received one. Gilda said, "We ought to go to the funeral parlour tonight."

"The first night? We were never that close to the family."

"But we're going away tomorrow, and I think I owe it to Madeleine to make an appearance."

I said, "All right. Let's eat something that comes out of a can, for Fevre's memory."

As New York measures wealth, Fevre was not an outstandingly rich man. During the course of a rather conventional legal practice, I have written wills for half a dozen men whose estates were considerably larger than Fevre's. But he was worth at least two million, which is a great deal of money, even in New York. He had made it himself, as an independent chemist and then as the proprietor of a chemicals business which he sold, for the tax benefits and the chance to retire, five years before his death. His specialty had been food preservatives, and coatings for the packages in which food is preserved: cans and various grades of waxed paper.

He was a Belgian by birth, and his father had been killed by the Germans during the first war, for some reason I never knew; perhaps for no reason at all. He never spoke of it, at least within my hearing. At the end of the war an American charity adopted his mother and himself, and brought him to this country. That was in 1919, when he was sixteen years old. The charity procured him a scholarship to Harvard, and he entered in 1921, which was my second year. The circumstances of his presence were curious enough to be generally known, but more important was his status as the grandnephew of a certain pointillist painter who was then a cause, a crusade, among those of us who considered ourselves superior to our professors. In one way or another, we looked him up.

He was a very thin young man, with a long face and a shiny, bony jaw. The tip of his thin nose was always some

shade of red. He had a most extraordinary command of English, which he had not begun to study until his fifteenth year, but, of course, he spoke with an accent—as we said then, a charming accent. He was, nevertheless, an obviously capable and hardheaded boy. The artistic community of our college generation was shocked when it developed that he was studying chemistry, but the explanation satisfied left wing and right wing alike. He had become interested in chemistry through the analysis of paints, and he had known, during the war, what it meant to be steadily hungry. Fevre said, to all comers, that he would paint as an amateur, "as a *naïf*," until he was forty; then he would retire on the proceeds of chemistry and seriously assume the burdens of art. I believe he could have retired very comfortably at forty, but there was a war on, and he stayed at work until it ended, and then some few years more.

I could recall seeing him four times after his retirement—still thin, and very closely shaved, so that his face was pink and shiny, with an even, youthful tone. The first was at The Breakers, in Palm Beach, where we played golf together one afternoon, while Gilda and Madeleine made friends beside the ocean. Then, on the "Ile de France," when we found ourselves jointly bound for Le Havre: Gilda and I to a vacation in Italy; the Fevres to their villa, on the site of his great-uncle's cottage, in Pont-Aven. At Bob Bostwick's office, when our medical appointments fell adjacent in time. And then at Bostwick's funeral, where we exchanged terrified remarks; Bostwick was the first of my classmates, the first I had known well, to die.

Fevre had reason to be terrified, reason of a sort. Bostwick had told me about it, the day we were both in his office. I had come in for my usual checkup, which as usual revealed nothing amiss; Fevre had been in on a cancer scare, which was also, it turned out, a usual matter. Less than six months after Fevre retired, Bostwick told me, he had been seized with the pains of an imaginary malignancy. Twice Bostwick sent him on a round of specialists, who reported back that the man was healthy. Fevre said they lied, and the pains grew worse. But he knew Bostwick didn't lie. In the course of time, two crises arose in his supposed illness; Bostwick bullied him out of it the first time, and jollied him out of it the second time.

This was the third time, and worse. Fevre had been going to see other doctors, on his own, and Bostwick could tell from his conversation that he had been reading up on the pathology of growths. Bostwick was now afraid of it, and he told me because he was afraid. "You're my lawyer," he said; "I can ask your advice." He wanted to know whether he should tell Madeleine that her husband's condition was illusory.

I said that I thought he should, but that my opinion was essentially incompetent, since my knowledge was secondhand and my philosophy individual. Fevre could not have told her himself; a courage so remarkable would never have required the reinforcement of disease. And Madeleine, as Bostwick pointed out, was a capable woman, the trustee of this art school and that museum, chairwoman of several artistically inclined fund-raising committees. If she knew Bostwick's diagnosis she might discover that other necessary truth which could restore Fevre from his perplexity.

Then Bostwick died, the victim of five massive heart attacks in two weeks. Shortly after the funeral, I read in the newspapers that Raymond Fevre was organizing a medical research laboratory on his estate at Oyster Bay, and would personally direct a new investigation into the chemistry of malignant growths. I wondered what would happen to his laboratory, now that he was dead.

The funeral parlour was on Madison Avenue, in the Sixties, and there seemed to be no place to park. I turned up one street and down another, and then up a third, before I found a space. As I locked the car Gilda said, "I can hardly bear the idea of what Madeleine must be going through."

The evening was agreeably cool. I said, "Yes. I don't imagine anything much worse can happen to a woman."

"There's nothing left for her."

"A comfortable living," I said. "It isn't as though Fevre had been a truck driver. But a husband's suicide—it must represent an ultimate failure, for any woman."

"It's nothing to do with Madeleine," Gilda said.

"There is always a reason."

"Don't you like Madeleine?" Gilda said in an odd voice.

"I scarcely know Madeleine," I said.

In the corridor outside the room we met Bostwick's widow and exchanged greetings. Gilda said, "How is Madeleine taking it?"

"Much better than I did," said Mrs. Bostwick. I had not seen her since Bostwick's funeral. She had gained at least twenty pounds. "She has wonderful courage. What a pity that they never had children!"

"Are there many people here?" I asked.

"No, very few. There's been no announcement in the papers."

My wife squared her shoulders and straightened her hat at a mirror beside the coat rack. Then she marched in, and I followed. There were eight or nine people present, including myself and one other man, about my age. Dozens of empty chairs, so much bare blue upholstery, stood along the gold walls. At the head of the room was a closed walnut coffin flanked by potted palms. Madeleine sat before the coffin, facing toward its head; her right hand clutched one of the silver handles. Her handsome face was heavily powdered and her eyes were too black and too large, probably from drugs. Her black hair hung like a streamer of mourning over the back of the hard chair. She sat very stiffly. I regretted that we had come, but I followed my wife.

Madeleine said, "How kind of you to come, how very kind," and took Gilda's hand. The woman in the chair beside her rose. Madeleine said, "Thank you for coming, Ally," and the woman went away. Gilda sat in the vacated chair, still holding Madeleine's hand.

"I'm sorry you can't say goodbye to him," Madeleine said. "We can't open it."

"Yes," Gilda said, "I've heard."

"It was in our bathroom, you know. I found him myself."

"There was no warning?" Gilda said. *(Cont. on p. 147)*



# Little evenings—season-to-season

Year-round forecast whenever the hour hand creeps past five: dressing based on a new, delicious femininity—the fluid wiles of chiffon, silks printed in melting floral patterns (two fabrics that know no calendar), in new reds, pale blue, navy blue; *and*, a vivid emerald green; often, with sleeves, big or little. On these four pages, seven little dresses for seven "little" evenings—the theatre, dinner, dancing—almost any evening short of a ball. Two especially cut in junior sizes for the little figure. Locale here? The Hotel Pierre's new Bird Cage Bar by the Cotillion Room. *This page:* Flattery for the rest of the year—navy-blue chiffon, piped about the neck and sleeves with satin of the same complexion. By Grobé. $70. At Best's; J. P. Allen; and Frost Bros. The bracelet, and earrings, by Weiss, also at Best's. *Opposite:* Enchanting garden of mock blooms—blue and black warp-printed on silk taffeta; the sheath skirt mobilized by tucks at the back. By Helga. $160. Weiss earrings. All, at Saks Fifth Avenue. Opera pumps, both pages, by Newton Elkin.

KAZAN





KAZAN



*Left, above:* Grey and white stripes melting into each other on a little silk dress with the new, wide cummerbund belt, circling a skirt that murmurs softly from a fall of unpressed pleats. This dress, by Werlé. $185. From Bergdorf Goodman. *Right, above:* One example of the beautiful new states of chiffon—all-season now, a shirt dress in a red so brilliant it might have come from a lapidary. This, by Fazzi. $70. From Lillie Rubin. *Left, below:* To cut a pretty figure at dinner, dancing—this dress: emerald-green silk organdie by Cohama. Ingeniously bare about the top (the back, a narrow V). By Date Line. $55. Altman's. *Right, below:* Garnet-red (new summer colour in Paris) silk surah, liberally splashed with flowers in neighbouring shades of red. By Eloise Curtis, in junior sizes. $55. At Milgrim. *Opposite page:* Becoming as moonlight—pale-blue chiffon with a delicate pearly cast. Young dress for any month of the year, especially mild summer evenings. By Lanz, in junior sizes. $50. Bonwit Teller; L. S. Ayres; Sakowitz. Shoes, Newton Elkin.

## Little evenings *continued*







# Softer looks in leather

The news here? A fresh definition for leather: no longer confined to the cold-weather side of a wardrobe, it's sleeked to daytime city elegance now, or a brand-new background for glitter after dark. Basis of leather's new directions: a silk-shirt pliability—from jacket (hat, even) to shoe, a new softness of colour and texture. In London and Paris, leather's softer looks appear in citified coats as feminine as pale-blue leather, three-quarter length and self-sashed, or a straight gentle wrap of black glove leather; in pale-leather shoes at the feet of pale-silk suits (an extension that makes a continuous colour line of the whole figure); even leather polka-dotted, for shoes; white kidskin as a soft new hat fabric.

## New leather ideas, here now

*Facing page:* New city look, clearly defined—leather partly responsible. It's a lightly-bloused, hip-length cardigan with this change: only the sleeves are made of cashmere (as far as the eye can see, that is—the rest of the sweater's inside the leather). Black kidskin, brass-buttoned, and as soft as the black cashmere it uses for arms. To wear like a cardigan (more panache)—with white shirt freshness, a black cashmere skirt, as here (or, casually, with tapered pants). By Samuel Robert; the jacket, $90; skirt, $40. Both: Saks Fifth Avenue. *This page,* 1. Happy shoe choice for a suit in the blond family—honey-pale, pointedly elegant. By De Liso Debs, of Hubschman calfskin, $20: Arnold Constable. 2. Closer look at the bag, facing page—black hammered patent leather, its smart new city (travel) proportions:

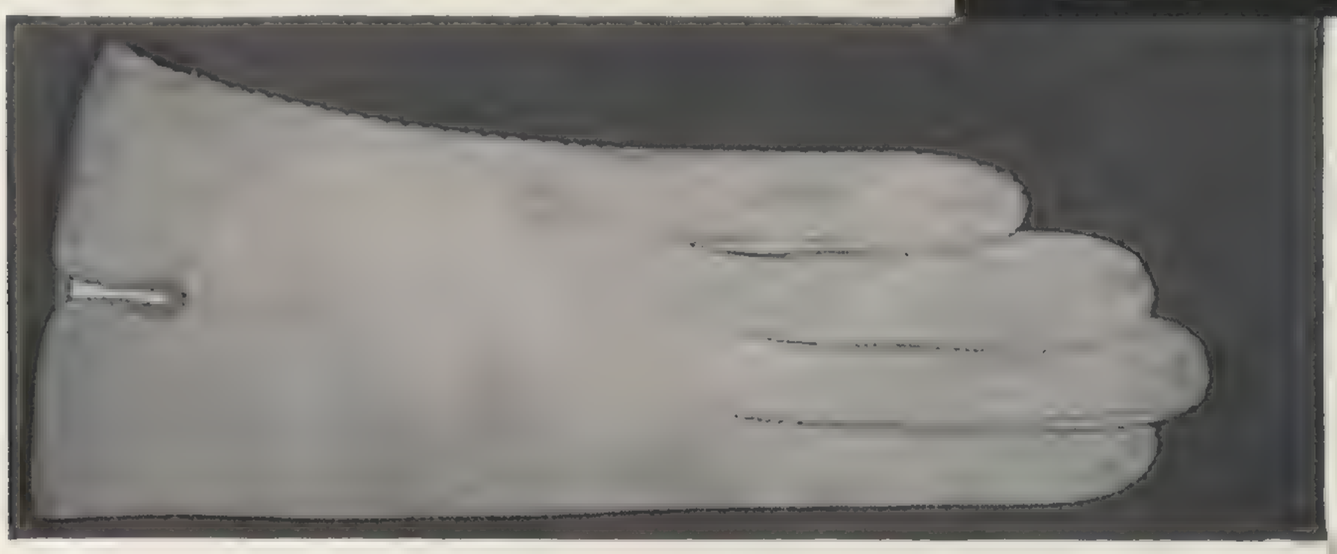




1

2





3

4

10 by 12 inches. By Palizzio, $35*: Lord & Taylor. 3. Leather softness, doubled (feel *and* colour)—a blond briefcase bag (15 by 10 inches) with the brushed surface of reversed calfskin. By Ronay, $15*: Bonwit Teller. 4. Pale hands: honey-beige brevity in soft leather—back vent, stitching detail. $5. At Lord & Taylor. 5. Shoe that could be one end of the cardigan news opposite: opera pump of black leather, grey-stitched. By Hill & Dale of Hubschman calfskin, $19: Lord & Taylor.

*PLUS TAX



5

WILLIAM KLEIN



## New leather softness *continued*









*Facing page:* Elegant as this—a brief white jacket, pearl-buttoned, silk-lined, and as soft as a silk shirt. Could be worn as such, or jewelled—surprise tactics (pleasant) over a silky sheath dress. Here, with navy blue, it's a new city look for day. Jacket, of "glove" kidskin, about $95. At Hattie Carnegie; Nan Duskin; Marshall Field. The navy-blue and white polka-dotted silk beret, by Sally Victor. Top: Black calfskin bag in a citified shape—large enough (9½ by 12 inches) for travel. By Bienen-Davis, $50*: Bergdorf Goodman. *Directly left:* White kidskin, news here with black velvet collar and cuffs—a straight hip-length jacket that could appear late day, with glittery necklaces; later still, over a slender dinner dress. This, by Leathermode, $50. At Bonwit Teller; Wanamaker's, Philadelphia. The black satin flyaway cloche, by Sally Victor. *Above left:* Two-textured glove, leather and cotton—honey-blonds both, good addition to country beige. By Kislav, $8.50. At Best's. *Top:* Two-coloured shoe of beige calfskin, with black patent leather. By Gamins of Loewenstein calfskin, $20. At Andrew Geller. *Below:* Handbag that could be second only to your passport as a travel necessity—sizable (13 by 12½ inches) honey-beige grained calfskin. This, by Greta, $35*. At Henri Bendel.

*PLUS TAX





The three lives of Irish linen



Fashions for three phases of a day—A.M., P.M., and any M.—all Irish linen, all from the made-to-order collection of the Irish designer, Sybil Connolly. *Far left:* For evening: a white handkerchief linen shirt, pink-embroidered; a skirt of pink linen, folded laterally like a many-petalled rose. Joining them: a green satin belt. *Near left:* For day: a belted linen suit in brown, with new lowered collar, relaxed slimness in its lines. *Right:* For day—for *all*-day: a slightly-sleeved sheath of stone-beige linen, with high neck at the front, deep V at the back. Over it, a coat of black and stone tweed, with wide over-collar of the linen. All three costumes in America at I. Magnin. The hats, also by Sybil Connolly.



The white nightdress–
filmed through flowers





KAZAN

New way for a flowered nightdress to flower: in a chiffon manner. Here, double thinnesses of nylon tricot—the print in each case floated over a layer of white; everything simple, easy. *Opposite page:* A hazy blur of pale-blue flowers, swaying from a softly draped bodice. By Van Raalte, of Du Pont nylon tricot. About $19. At Altman's; Hutzler's; Marshall Field.
*This page:* Left, sea-blue roses, drifting along a ribboned princesse gown and a flowing peignoir. By Odette Barsa, of screen-printed nylon tricot. The gown, about $25; the peignoir, about $35. At Bonwit Teller; I. Magnin. Right, a mélange of roses—blue, mauve, yellow, strewn over an ankle-length, Empire-waisted gown. By Eve Stillman, of nylon tricot. About $23. At Altman's; Joseph Magnin. Slippers on both pages, by Capezio. The plantation chair: Roslyn Rosier.

# GOSSIPY MEMO ON TRAVEL: EUROPE

Among the hundreds of organized tours to Europe this summer a few are offbeat and specialized. For example: a Bar Association Tour for those with a lawyer in the family; the Ford Abroad plan, in which a British Ford is thrown in with the tour price (at the finish one may sell it or keep it). These are run by Brownell Tours, Birmingham 1, Alabama. There are the religious pilgrimages to Europe's magnificent cathedrals, and shrines such as Lourdes. Some are run for the Catholic Travel League by Thos. Cook & Son.

Fashion will be the focal point of two other tours visiting the great dress houses in Paris, Madrid, Rome, and Florence. Squeezed into sixteen days, limited to twenty-four people, the first one leaves New York April 6 on Sabena Airlines under the electric guidance of author-actress Ilka Chase. The second, scheduled for September 21, will have another attractive guide. Write Four Seasons Travel Service, Bancroft Hotel, Worcester 1, Mass.

For art lovers, as well as artists, there are two tours from New York, one June 20, the other July 19. The first three weeks will be spent partly in Paris, partly in Italy's hill towns, and partly in Rome, seeing paintings in museums, private collections, and in artists' studios. Final two weeks will be spent in class, painting and sculpture, at Positano, a small Italian fishing village which has long attracted artists (plenty of social life and swimming, too). For further details write Positano Art Workshop, 238 East 23rd St., N. Y. 10, N. Y.

*May is a good time for river fishing in England's heavenly Cotswolds, and The Lamb Inn in the little village of Burford owns a two-mile stretch of the Windrush River, well-stocked with trout. Besides fishing there are golf, trips to nearby Oxford and Stratford-on-Avon; best of all, walking cross country taking a picnic lunch. The inn, a fifteenth-century stone house with flagstone floors, has only fourteen rooms. It offers the English comforts of log fires, vases filled with flowers, a library lined with books. and tea served (when the sun shines) in a sheltered garden. Rates start at $2.50 a day without meals (special rates for dogs). Write The Lamb Inn, Burford, Oxfordshire, England.*

Four Hellenic Cruises sail around the Aegean Islands on small comfortable ships accompanied by such distinguished guest lecturers as the British authors, Sir Compton Mackenzie, whose seventy-eighth book, *Thin Ice*, has just been published; Mr. Alan Moorehead. whose *Gallipoli* has had a furious success, and Sir Maurice Bowra, Warden of Wadham College, Oxford, world-renowned authority on Greek literature. The trip starts from London by train, but one boards the ship in Venice or Genoa, stopping at such places as Crete, Rhodes, Delphi, Corinth, and Andros—with quiet beauty and swimming thrown in. Write W.F. and R.K. Swan, Ltd., 260 Tottenham Court Road, London W.I, England.

El Escorial is a welcome week-end village after the late-houred night life of Madrid. A fifty minutes' drive north of town, it is a picture-book place, 3,000 feet high in pine-bracing air. The major attraction here is the enormous square, rocky monastery built by Felipe II, in the sixteenth century. Its Goya tapestries hang in the palace area of the building. The tombs of the royal family are whitely lined in a mausoleum below the church, with Felipe II himself buried directly beneath the altar. Now there is the excellent Hotel Felipe II which has not only one hundred bedrooms but one hundred baths, *and* in the dining room, fourteen splendid crystal chandeliers. Many bedroom balconies look over the plains of Castile. There is a swimming pool, and dancing at night. Rates start at about $4 a day with meals (in Spain, very late).

## Cover for "Fashions in Living": Mauve in the bedroom

*Facing page:* New place for mauve to appear: in the bedroom—where its cool, pearly glow is both soothing and beguilingly luminous. Pale mauve in the walls (generous dollop of pink in the mixture here), deeper tones of pinkish-mauve in the silk draperies, a blue mauve in a blossomy chintz on the chair and hassock, are all repeated in the "windowpane" plaid quilted coverlet (the chintz, the plaid, both cotton satin by Everfast, made wrinkle-resistant by Everglaze). Good ways to use mauve—with the spare elegance of Oriental furniture: with strong reds and blues, and (for a suddenly astringent note) with olive green. Another Far-Eastern touch: the placing of the low-slung dark mahogany four-poster bed, like an island at the centre of the room, on an olive-green wool rug (Archibald Holmes & Son). The bed, antique Japanese chest, tortoise-shell mirror: Parzinger Originals. Thonet rocking chair and hassock: Roslyn Rosier. White organdie curtains by Ottavia, mauve silk draperies, "Parfait" coverlet, silk pillows: all, Craig Creations. "Marlborough" chintz. All at Lord & Taylor.

HORST

# VOGUE'S FASHIONS *in* LIVING

# The ways of six Chicago

EDITOR'S NOTE: *The behind-the-scenes operations of some American hostesses can best be explained in the staccato terms of business: more reserves, superior management, and frontier thinking. A conveyer belt of information—recipes, "tips," encyclopaedic cookbooks—and markets designed for browsing, supplement her more or less inevitable on-the-job training program; she emerges as a kind of "quality control" expert. She may or may not cook, but she knows about food, and, most important of all, she organizes, combining her own energy and imagination with the abilities of permanent or free-lance help and outside services. Three variant plans for doing just this are described here.*

Chicago, among other big and little cities across the country, joins briskly in the new, warmly philosophical interest in good food—good food cooked and served at home—often cooked, in fact, by the hostess. When we came here to live in 1937, it seemed to me that "party fare," even in well-staffed houses, had a certain standardized quality. Looking back through my notebook of dinners which I served, however, I observed that my own imagination had, frankly, not been rampant at that time. Although many Chicago hostesses now have no more than one helper, most women—and a great many men—take enormous pleasure in serving more-than-routine food. Conversations that once focused on memorable meals eaten aboard ocean liners or in egregiously obscure Paris restaurants, now quite often run to technical arguments about the best marinade for a special beef, the relative virtues of vineyards, or how to make, efficiently, a good béchamel sauce.

Here are three examples of how people entertain in Chicago: one with no more help than a dishwashing machine, one with a staff of three plus a part-time cook and butler, and the third, a partnership of two couples and a bachelor who entertain, together, on a top floor of their glass-and-steel apartment building.

*The hostess on her own; a dishwasher her only help:* Mr. and Mrs. William Priestly live in Lake Forest, a few miles from Chicago. Their house, designed by Mr. Priestly, who is an architect, has a big party-prone living room with two walls in glass and a fireplace-and-grill open on two sides—one side facing the living area; the other, the kitchen. Mrs. Priestly entertains as many as twenty people at a time without benefit of service. Her controls are time and space; the house is arranged with a generous, free swing of space and with the kitchen conveniently situated so that she can keep in touch with the party in spite of occasional checks on oven and icebox. Most important of all, she plans her time so that everything is organized before the guests arrive. Dinner is buffet. Folding tables are set up informally in the living room, solving the never quite calculable problems of knees, napkins, and intractable silver. Mr. Priestly makes drinks and, after dinner, sometimes plays the guitar. The two younger Priestlys, when they are at home, act as junior trouble shooters, and, as their main assignment, transport dishes to the functional steel innards of the dishwasher. Here is a menu from one of their dinners; the asterisks, in this menu and elsewhere in this article, indicate recipes given in full at the end.

RABBIT NEGAUNEE*
CURRANT JELLY
ROLLS
GREEN SALAD WITH POMEGRANATE SEEDS
LIEDERKRANZ MOULD*
ASSORTED CRACKERS AND BREAD STICKS
COFFEE

Mrs. Priestly likes to enjoy her parties as well as to give them and, in order to avoid rush and fatigue, schedules her preparations over a period of two or three days. If the party falls on a Saturday, she shops on Thursday, except for the rolls, which she buys freshly baked on Saturday. Thursday evening she defrosts the rabbits, washes the vegetables, and removes the seeds from the two pomegranates, storing them in a jar in the icebox until they are needed. She also sets the cheese to soak in wine (details with the recipe). On Friday she makes the rabbit casserole, adding all ingredients except the wine; this, too, she stores in the icebox. Then she makes and stores the cheese mould. Late Saturday afternoon she makes the salad, rubbing the bowl with garlic, and the greens with *orégano*. Covered with a damp tea-towel, it stands in the icebox, until, just before serving, she adds the dressing (three parts good wine vinegar to one part olive oil) and the pomegranate seeds.

Saturday Mrs. Priestly reserves for the rather exhilarating frilling that goes with the final stages of preparation. She makes attractive and edible centrepieces of fresh fruit, from which some of the guests may pluck a nectarine or a stem of grapes to eat with their cheese. She adds the wine to the rabbit casserole, placing it instantly in a cold oven so that, later, she has only to flick on the switch to start cooking; the oven turns off automatically so, from the time of this first flick, she can forget her casserole until she wants it. Dishes of butter and jelly and the unmoulded cheese are lined up carefully in the icebox, ready to go to the tables. She then sets the buffet tables,

The fourth in Vogue's series of articles on entertaining in American cities: the plans for three dinner parties with menus and recipes.

# hosts and hostesses

BY PEGGY HARVEY

organizes the coffee-making apparatus, and puts the rolls in a paper bag ready for the warming oven when dinner is ready. At this point, with extraordinary good sense, Mrs. Priestly stops, has a reviving shower, and dresses with as much care as she would to go to someone else's party.

*A permanent cook and two maids plus free lances:* Mr. and Mrs. Leigh Block, famous collectors of impressionist and modern paintings, live in a handsome Astor Street apartment filled with the canvases of Manet, Rousseau, Dufy, and a range of others. Superb Braques hang in the dining room. The table seats twelve and Mrs. Block quite rightly plans many of her parties as seated dinners in this room. Her staff consists of a cook and two maids, but for parties she employs a free-lance cook, who knows her kitchen and her tastes, and a butler to make and serve cocktails.

"I no longer say, 'Shall we give a dinner party on Saturday, the eighteenth?'" said Mrs. Block. "Instead I phone Hopping, the butler, to ask what Saturday he is free next month. Then I call Katie, hoping that her free Saturday will coincide with Hopping's. If, miraculously, both are available, I put the invitations in the mail and plan the menu, usually with one or more dishes that can be prepared well in advance and one course that will serve as two. In this menu, for instance, the red snapper chowder doubles as soup and fish":

RED SNAPPER CHOWDER*
PUMPERNICKEL ROUNDS WITH DICED CUCUMBERS
BREASTS OF CHICKEN À LA BUTTER*
SMALL NEW PARSLEY POTATOES
PURÉE OF FRESH PEAS
CROISSANTS
ENDIVE AND WATER-CRESS SALAD
BRIE CHEESE AND CRACKERS
PEARS IN COINTREAU WITH COCOA CREAM FLUFF*
COFFEE

*Three households—one resident cook, one free-lance cook, a free-lance barman:* Three apartments constitute the entire top floor of one of Mies van der Rohe's arresting glass-tower buildings, and when any one of these households has visitors from out of town—friends come from all over the world to see how people live in glass houses—they "open the floor." One apartment belongs to Mr. and Mrs. Charles Genther. (Mr. Genther was associate architect for the building.) Another is occupied by Mr. Frederick Wacker, president of the Amco Tool Company, a sports car fan, and a good amateur drummer. The third belongs to Mr. and Mrs. Byron Harvey, junior. (Mr. Harvey is president of the Fred Harvey Hotels and Restaurants.) Actually, the Harveys, whose family of five needed space, turned two apartments into one. Long sofas line the two glass walls of the living room, their soft sea-green coverings repeating the colours of the lake, which can be seen below. At the other end of the apartment is another large living area, given over to TV and hi-fi equipment. None of these apartments has a dining room; the dining arrangements occupy, instead, a part of the living room near the kitchen.

A joint open-floor party given by this partnership begins with cocktails and hors d'oeuvres in Mr. Wacker's apartment, where one section of the kitchen wall slides up to reveal a workmanlike bar. All the technical details of the drinks are managed by a free-lance barman.

For the main course, the party moves to the Genthers' apartment, where Mrs. Genther has small tables and a buffet set up in the living room. Julia, her cook, brings an extra maid, canapés, and rolls. After dinner the guests go on to the Harveys for dessert, coffee and conversation. A usual menu for one of these parties would be:

VEAL KIDNEY CHOPS IN WINE*
BAKED ZUCCHINI PARMESAN
CASSEROLE OF BROWN RICE AND MUSHROOMS
BELGIAN ENDIVE WITH WATER CHESTNUTS
IN TARRAGON AND OIL
FRESH ORANGE JELLY WITH WHIPPED CREAM
AND SHREDDED CHOCOLATE
COFFEE

*Other parties:* For a large cocktail or after-theatre party, I find a free-lance butler enormously helpful. Mine comes from the restaurant next door and brings with him extra glasses, linen, *pommes soufflés*, or whatever I may need. I prepare the food, he arranges platters, carves, and then serves the drinks.

For small dinner parties, however, I use the sleight-of-hand method, and so do many of my friends. In my case I have done all the cooking in advance except for last-minute touches, such as adding egg whites to the dessert soufflé. My waitress, Elizabeth, arrives while the party is at table and slips into the living room to clear up the cocktail débris. (The first course has been served in the living room.) I clear the table, but she stands just inside the kitchen ready to take the plates from me and hand me others. If there is cream to whip, Elizabeth does it or stands by with the powdered sugar and a prayer, while I remove the soufflé from the oven. By the time we return to the living room, she has brought in a tray of coffee and liqueurs, giving the impression that I do everything myself with superb ease, an impression always flattering to guests, I believe. *(Continued on page 139)*



SALKIN



Converted B-25 with Mr. Benoist on the ladder; Mrs. Benoist, their regular pilot and co-pilot.



Living-dining pavilion, seen across the small deep pool.

# HOLIDAY HOUSE

## At Palm Springs, the five-part house of Mr. and Mrs. Louis Benoist

On a craggy patch of desert in the San Jacinto foothills, the five separate buildings that make up the Benoist house are spaced like luxe cliff dwellings among amethystine rocks and a spiky, half-wild garden. Mr. Benoist, who owns the famous Almadén vineyards near San Francisco, is a descendant—born in St. Louis—of the Chevalier Benoist, court painter to Louis XIV. To commute between their four houses, all in California, the Benoists use either a small Cessna plane or their converted B-25 bomber in which, incidentally, they often fly nonstop cross country. At the vineyards, they have a French household and serve classic French food cooked by a French chef and accompanied by the excellent Almadén wines. At their apartment in San Francisco, they have a Chinese houseboy, and often Chinese meals, but at the beach house, south of San Francisco, Mr. Benoist does all the cooking himself. The Palm Springs place, shown on these and the next two pages, is used the year around, especially for relaxed winter holidays and for equally relaxed entertaining. In the focal pavilion, a two-storey building painted pink and facing the swimming pool, the first floor is given over to kitchen and dining room; the entire second floor to living room. The stone guesthouse, placed farther up the rocky slope, has one huge bedroom, a bath. A third building houses the master bedroom and bath, a guest bedroom and bath. House four combines a garage and servants' quarters; the fifth is a Finnish steam bath with the sun deck its roof. *More about the Benoist place on the next two pages.*



*Opposite:* Guesthouse of layered stone; on the ledge below, on the hither side of a screen of trees, a sun deck which is actually the roof of a Finnish steam bath.



*Above:* One of the rock terraces that make unexpected, summerhouse pockets in the garden. *Left:* A hedged path makes the corridor to the master bedroom.



The living room; its base a black tiled floor with whitewashed walls

## HOLIDAY HOUSE *continued*

The Benoists' living room, with its bare, polished floor of black tiles and its chalk-white walls, has some of the fresh look of a tropical plantation house carefully filled with fine, mellowed furniture and household talismans. Actually, although the thermometer in Palm Springs may rise to a high of a hundred and twenty degrees, all the Benoist buildings, by virtue of air conditioning, remain sublimely cool. Mrs. Benoist, a lively woman, with vivid blue eyes, has begun recently to collect contemporary art; in this house, however, she has hung, unframed, two splendid old Italian paintings. One is a portrait of a Doge. The other, dominating the fireplace wall, shows in painstaking, primitive detail Columbus, Queen Isabella, and King Ferdinand, with the Pope blessing the ships, the Santa María, the Niña, and the Pinta. On either side of the fireplace are deep, comfortable chairs with slip covers of heavy white linen; nearby a plump-legged Biedermeier table and two amusing ceramic elephants with painted faces and orange howdahs. A green-painted armoire from Austria stands against the right wall. On the other side of the room (shown in the photograph directly above) is a wide sofa, also covered in white linen; in front of it, a big bass drum used as a coffee table, two round-backed Spanish chairs of yew wood. Literally invisible, and as important as a cord for a spinning top, is the Benoists' shiny thread of pleasure in variety and wit that give this room, and indeed the whole place, unity and prodigal charm.

The opposite wall of the living room; over the fireplace, a painting of Columbus about to set sail for America

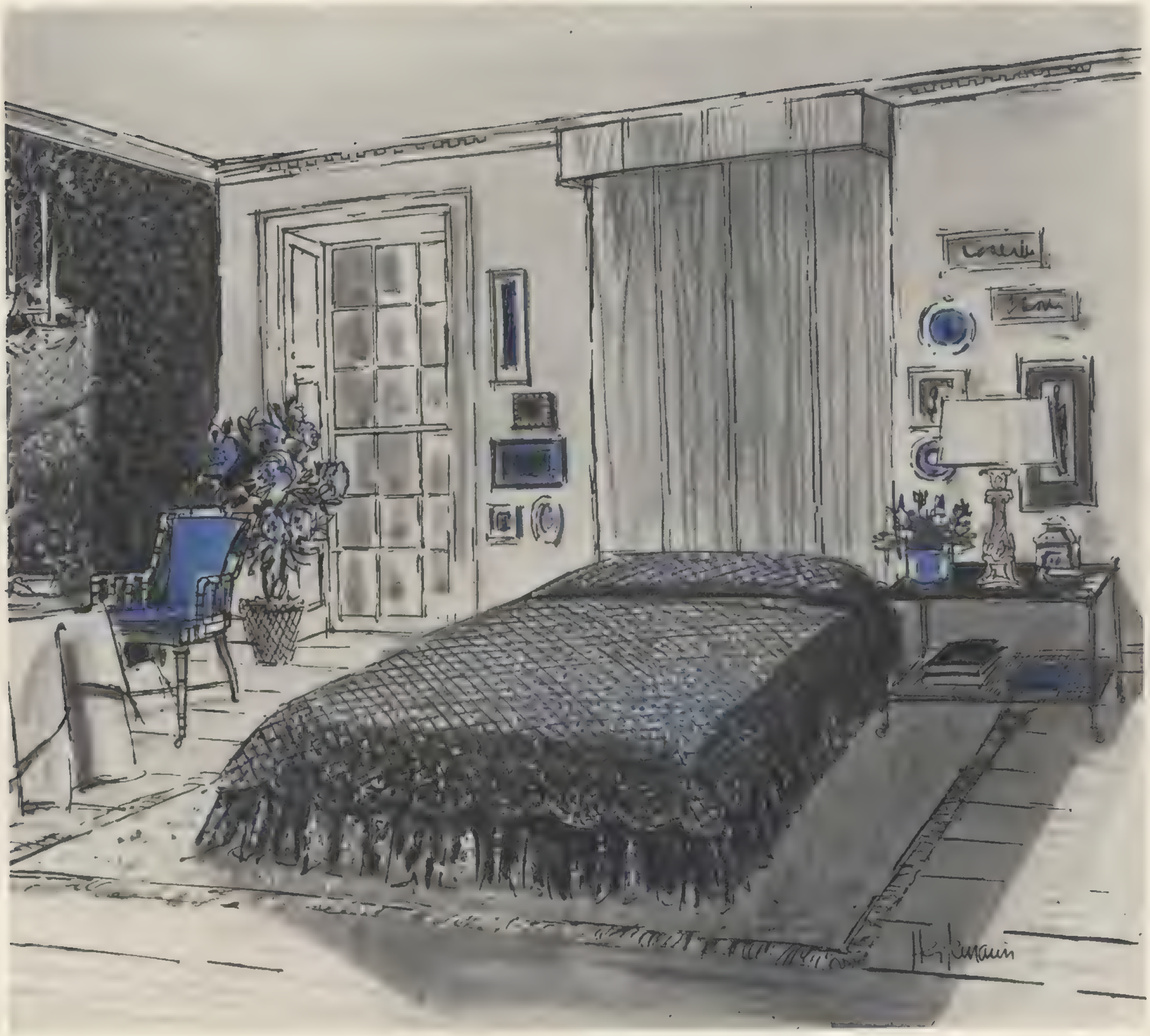




*Above:* This Spanish chest, severe and handsome, stands in one corner of the living room. Above it are a brass hunting horn and six drawings of Dickens characters by Kyd.

*Left:* In the guest room, an inlaid Louis XVI desk and chair, flanked by black and gold Regency lights.

BALKIN



# THE MAUVE BEDROOM IDEA—FLOWERING

*(Continued from page 131)*

Here, news to bring spring into a bedroom—on a permanent basis. The idea, white and the merger of two delicious ideas: mauves and flowers. In the room above, the plan goes as follows. Three walls are painted white. Then, one fabric is used repeatedly: as a quilted coverlet; a petticoat for the bed; and as wall covering on the long fourth wall. The key fabric? Cotton satin—mauve-and-white flowers on a cool taupe-y grey ground. This, "Musette," by Everfast, made wrinkle-resistant by Everglaze, is available by the yard, and in the ready-made coverlet and shirred petticoat shown here (the latter, by Craig Creations). All, at Lord & Taylor.

Further details: cane-shelved table that moves on casters (by Baker, also at Lord & Taylor); bed, with a tall demi-canopy (by Arch Gordon, to order through Cassard & Walker); the freshness of real flowers—here hydrangea, in a wickered tub.



# ENTERTAINING IN CHICAGO

*(Continued from page 133)*

*Household supports—the outside services:* Chicago has an excellent catering service, Gaper's, that can supply all or part of a good, and even unusual meal. Among their special productions are Szekely goulash, a superlative mixture of pork, sauerkraut, and sour cream; chicken supreme on Virginia ham with a white wine sauce (this comes in a casserole with individual portions clearly marked); julienne potatoes with diced onions and caraway; or green noodles *au gratin.* Gaper's provides extra help, too, but for a small party the hostess can do without assistance.

A number of free-lance butlers in Chicago can also cook or supervise the cooking. One of the most popular of these, Emil, who appears with astonishing frequency, keeps a notebook that reads like a social *Who's Who* of Chicago. Famous for several dishes which he prepares indoors or out, Emil will also provide extra help. He makes sure the hostess orders extra ice when experience warns him that she should, greets all the Chicago guests by name, and knows something about their tastes in food and drink. One North Shore hostess, who gives large outdoor parties, partially cooks a number of broilers, then hands them over to Emil who finishes them on the charcoal grill, basting them with his own excellent sauce, and serving them with his special salad, spiked with dill.

## RECIPES

*From Mrs. William Priestly*

### RABBIT NEGAUNEE

*For twenty people*

5 cups uncooked wild rice, washed and drained
5 packaged frozen rabbits, cut for frying
4 bunches spring onions, tops and bottoms chopped
2½ lbs. sliced mushrooms
Powdered ginger
1 tablespoon parsley or chervil
Bacon fat or butter
1½ tablespoons rosemary
1½ tablespoons marjoram
Salt and pepper
2½ quarts claret or Burgundy

Put the uncooked wild rice in the bottom of a large buttered casserole. Season the pieces of rabbit with salt, pepper, and ginger, brown them in bacon fat or butter, and put them in the casserole. In the same pan in which the rabbit has been browned, cook the livers and kidneys until well done, cut them up and add them to the casserole. Brown the onions and mushrooms slightly, add them to the rabbit with the herbs, salt and pepper. Cover with the wine. Cook in a medium oven (350 degrees) for approximately 1 hour or until rabbit is tender.

### LIEDERKRANZ MOULD

5 Liederkranz cheeses (20 oz.)
1¼ lbs. sweet butter, softened
Dry white wine
Brandy

Put the cheese in a bowl and pour wine over it. Cover and let soak overnight. Drain the cheese, discard the wine, and mash and mix the cheese with the butter. When well blended, add brandy –approximately ⅓ cup. Put into a mould and chill.

*From Mrs. Leigh Block*

### RED SNAPPER CHOWDER

4 lbs. red snappers
Onions
Carrots
Parsley
Salt and pepper
Celery
Potatoes
Green beans
4 cups strong chicken broth
1 small can tomato juice
1 teaspoon Worcestershire sauce
1 pint cream
2 tablespoons flour
4 tablespoons butter

Bone and skin 4 lbs. red snappers and cook the heads and the bones in 4 cups water with 1 onion, 1 carrot, parsley, and celery. Boil for 1 hour and strain. Make 2 cups strong broth by boiling 1 cup finely diced potatoes, 1 cup carrots, 1 cup celery, 1 cup green beans, and ½ cup onions in 4 cups of strong chicken broth until done. Add the fish broth and 1 small can tomato juice. Cut up the fish in slightly larger cubes than the vegetables and sprinkle with 2 tablespoons flour. Mix well; melt 4 tablespoons butter in a frying pan and cook the fish for 5 minutes, taking care not to brown. Add the fish cubes to the broth mixture and also add 1 teaspoon Worcestershire sauce, 1 tablespoon chopped parsley; salt and pepper. Just before serving, add 1 pint hot cream.

### CHICKEN À LA BUTTER

Note: This recipe calls for no butter; à la Butter refers to the nickname of the inventor.
12 chicken breasts
2 large glasses currant jelly
1 large glass water
2 tablespoons cornstarch
2-4 teaspoons allspice
2 tablespoons Worcestershire sauce
4 tablespoons lemon juice
Salt and pepper to taste

Bring everything to a boil except the chicken breasts. Place the

*(Continued on page 140)*



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## ENTERTAINING IN CHICAGO

*(Continued from page 139)*

breasts in an uncovered roasting pan and pour the sauce over them. Bake at 450 degrees for 15 minutes, then reduce to 375 degrees and baste frequently. Allow one hour until done. If sauce gets too thick, add water. Place on platter with wild rice in the centre and serve the sauce separately.

### PEARS IN COINTREAU; COCOA CREAM FLUFF

This dessert is at its best when made the night before, except for the cocoa cream fluff. The best chocolate soufflé I ever ate was in France, one made with Cointreau. The combination gave me the idea for the sauce for these pears.

18 firm Bartlett pears
9 cups water
6 cups light brown sugar
2 cups Cointreau

Peel the pears, leaving them whole on their stems. Put immediately in cold water with a few drops of lemon juice to prevent discolouration. Make a syrup of 6 cups light brown sugar and 9 cups water. Boil for a few minutes, add pears, and cook until tender but not mushy. Fill a teacup with Cointreau and when the pears are done, saturate each one thoroughly with the Cointreau by dipping it into the cup. Pile the pears in a pyramid in a large glass dish. Continue to cook the juice until moderately thick and then add the Cointreau in which the pears were dipped. Pour the syrup over the pears and chill.

### COCOA CREAM FLUFF

To a pint of whipped cream add 6 tablespoons powdered cocoa and 2 tablespoons powdered sugar. Mix and serve with the pears.

*From Mrs. Charles Genther*

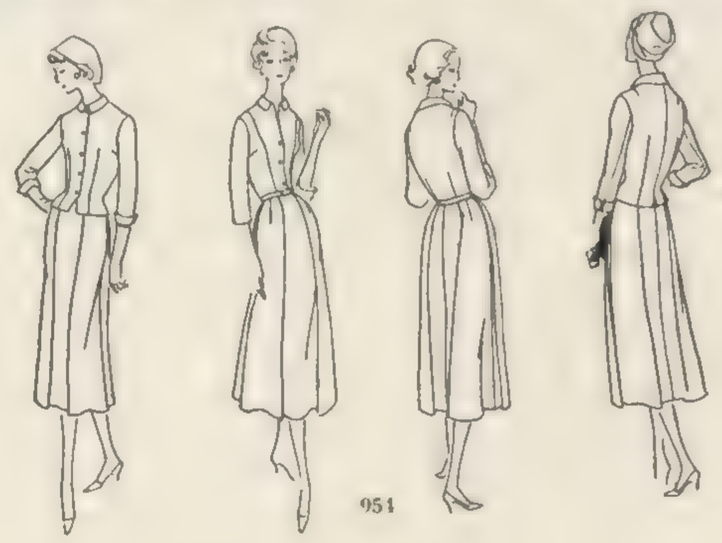
### VEAL KIDNEY CHOPS IN WINE

Veal kidney chops 2" thick
Butter
Marjoram
White wine
Olive oil
Salt and pepper
Basil
Madeira

Brown the chops in a mixture of half olive oil and half butter. Season with salt, black pepper, marjoram, and basil, and place in a large casserole. Cover with white wine, preferably the same wine that will be served with them, cover, and cook in a 250 degree oven for 2½ hours until tender. Thicken the sauce to desired consistency with a little cornstarch or arrowroot flour, mixed to a paste with a small amount of water. Just before serving add a dash of Madeira.

## VOGUE PATTERNS

*(Back views, sizes, yardages of the Pattern on pages 108-109)*




*Above:* The one-piece dress and jacket costume, Vogue Pattern 954. As you saw in the photographs on pages 108-109, it looks charming in any one of three fabrics—cotton tweed, printed silk, thin wool—and there are still other possibilities (shantung, for example). In any case, you'll need 6 yards of 39" fabric for size 14 (without nap), plus 1¼ yards for the jacket lining. In sizes 12 to 40, $2.

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# RHODES

*(Continued from page 115)*

The approach to Rhodes from the sea is around the south-westerly tail of Turkey, the cape where the Greek city of Cnidus stood. Here, where a segment of rock curves sharply upwards, then breaks off abruptly, tumbling seawards, with the face of some corrugated, dome-headed lion, was the temple of the beautiful Venus of Cnidus, famed throughout the classical world. Cnidus and the opposite island of Cos each commissioned a statue from the great Greek sculptor, Praxiteles. Cos chose a draped goddess, Cnidus preferred a nude one—and thus captured the tourist trade of the age. Pilgrims, connoisseurs of beauty, flocked to Cnidus from all parts of the classical world to see the naked Venus with the "half-suppressed smile" on her lips, admiring, in the words of Lucian, "the delicate formation of every limb . . . the harmony of the back, the wonderful fitting of the flesh to the bones, without too great plumpness, and the exquisite proportion of thigh and leg, ending in a straight line to the foot." His companion was so moved that he ran forward and repeatedly kissed the statue. The draped Venus, on the other hand, attracted few visitors to Cos, whose people were thus unable to pay the bill for her.

Today statue and temple are gone and the site is deserted; but a harbour survives, its jetties and quays still substantial enough, for all their two thousand three hundred years. To the west of it an archipelago of islands dances away towards Greece, like a menagerie of mythical beasts. To the east of it stretches the Dorian promontory, where the early Greek colonists settled. The boat sails on through the Gulf of Symi, where sponge-fishers dive down to a depth of eighty metres, retrieving not merely sponges but the occasional remnants of a classical statue. Finally, there emerges, rising straight from the sea, the blue, mountainous outline of Rhodes.

My first visit to Rhodes was in a boat from the mainland—no easy task since the mainland is Turkish, the island is Greek, and a curtain has fallen between them. Greek fishermen are forever trespassing in Turkish waters; Turkish gendarmes, trigger-happy, are forever firing across their bows. In a single generation Rhodes has had three masters—first Turks, then Italians, now Greeks. It was several days before I could find a motorboat to take me. Since this is a corner of the world where all the winds meet, we crossed at night, when the sea is calmer. In Greek waters, scattered as though with stars, outshining those above, we saw the acetylene lamps of the Greek fishing boats grouped in orderly constellations. I was suffering from a touch of lumbago, an ailment common in these parts, where chill night breezes strike at perspiring limbs. My Turkish boatman, with a raucous laugh, flung me down on my face and pommelled me, like an expert masseur. Before dawn we sailed into the Grand Harbour of Rhodes, its mute grey battlements rising before us, slowly gilded by the rays of the rising sun.

It was a mediaeval legend that the Colossus of Rhodes, one of the seven wonders of the classical world, had once straddled this harbour with its gigantic legs. In fact it stood on a site nearby. Erected in the third century B.C., at the cost of three hundred talents (some two hundred thousand dollars), it was a statue of Helios, the Sun God, the god of Rhodes, who bequeathed the island to his favourite nymph, Rhodon. A hundred and five feet high, it took twelve years to cast; its fingers were each as big as an ordinary statue. It was destroyed in an earthquake only fifty-six years later, but survived in ruins, an imposing mass of rock and iron, for nine hundred years more. Finally, in Saracen times it was sold as scrap to a contractor, who is said to have used nine hundred camels to load and carry it off.

The colossal scale prevailed at Rhodes. The city had been besieged by Demetrius, described as a second Alexander the Great, not merely with an army of forty thousand men and a fleet of two hundred warships, but with an immense siege-engine, a moving fortress, on the scale of the flying fortresses of today. A tower on wheels of oak, nine stories and 150 feet high, 75 feet broad and 25 tons in weight, needing 3,400 men to propel it, it overtopped the Rhodian walls, complete with catapults, grappling irons, battering rams, and drawbridges, a top

*(Continued on page 146)*





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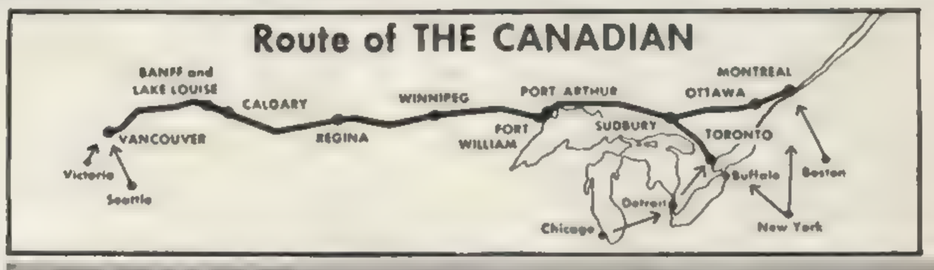
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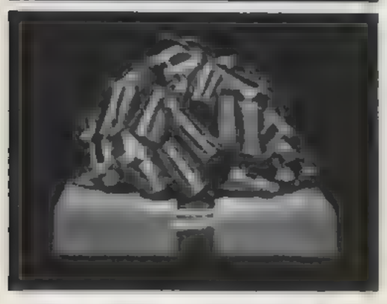
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# RHODES

*(Continued from page 143)*

floor which was a nest for archers, a floor beneath it with water tanks, serviced by pumps and hoses made from the intestines of cattle. Despite its aid, Demetrius failed to become master of Rhodes. It was from the ultimate sale of this and the remaining war material that money was raised for the erection of the Colossus. Under its aegis, Rhodes became, with its command of the sea, the capital of a rich commercial empire.

Little today remains of the classical city but a number of statues in the museum, among them a Venus raised from the bottom of the harbour, her features worn and softened and encrusted throughout the centuries by the action of the sea water. The Rhodes of today is a mediaeval city, of a style unfamiliar in these eastern lands—more like some walled fortress of feudal France or Italy or Spain. Built by the crusading Knights of St. John of Jerusalem, after the loss of the Holy City in the thirteenth century, it fell into ruins during the Turkish occupation, but was restored, as good as new, by the Italians, after the First World War.

The weathered stone walls and bastions of Rhodes enfold its harbour in an austere embrace. Above it, dominating the city, is the imposing castle of the Grand Masters, once a fortress in itself, then a Turkish prison, then the seat of a Fascist governor, now an empty Gothic *palazzo* open to tourists, restored and decorated in Italian "period" style. Around it run two and a half miles of ramparts, originally built in the fifteenth and sixteenth centuries, and restored by Philippe de l'Isle Adam, with the aid of Italian engineers, their severity now softened with lichens and mosses and wild flowers amid drifts of almond and peach blossoms.

Crusaders of all nations—England, Germany, Italy, Spain, France—once kept guard over these walls. In the steep, cobbled Street of the Knights, like some alley in a French mediaeval town, are their inns, their lodges, their hospital, stern in their stone façades, but relieved by leafy courtyards behind their studded doorways. Everywhere the Mediterranean sunlight has weathered and gilded the frowning stone.

Some of the churches of Rhodes lie in ruins—Gothic ruins unfamiliar in this Eastern Mediterranean landscape; others were turned into mosques at the time of the Turkish occupation, and survive as such. For within the walls a Turkish town still thrives, the slender minarets of the infidel rising incongruously above the rugged Christian battlements.

The Turks give a polyglot air to the city. The Greeks live side by side with them—Asia Minor Greeks whose families lived and worked under the Ottoman Empire for centuries, remaining here under the Italians when Kemal Atatürk chased away the Greeks from the mainland. Smaller in number is a community of Italians who have remained behind, adding the leaven of a refined craftsmanship to the Greek and Turkish commercial lump. The Greeks no longer exploit the spa as the Italians did. But, in their rough-and-ready way, they have preserved the tourist amenities of Rhodes.

South of the city, roads encircle the island which is some forty-five miles in length. They wind through an undulating sunlit landscape, shaded by olives and cypresses, scattered with villages of flat-roofed houses, white cubes shining in the sun. Mountains assume gay, fantastic shapes, as they prance down to the sea, breaking the coast into an infinity of coves and inlets, fringed by smooth white beaches. Here are the classical relics of three forgotten cities: Kamiros in its valley, Jalysos on its mountain, Lindos on its glittering bay.

At Lindos the world of the Greeks and the world of Knights coincide. Piled up on a black mass of rock, above a clean white town, are the sun-gilt bastions of another Crusader castle. Within its battlements, relics of a rough mediaeval strife, there arise the slender columns of a Greek temple, built a thousand years earlier, in a more serene and graceful age. Beneath them, in the red-roofed, pebble-paved town, is the Greek world of today, alive and clean, moreover welcoming the foreigner. In the church, its walls glowing with paintings, black, red, and gold, is a notice: "We pray the visitors if they please to give each his penny for good philanthropic." Pleased with the island, they seldom refrain.

# CONVICTION

*(Continued from page 117)*

"Oh, no," said Madeleine. "I'd known it was coming for a long, long time."

I took a step backwards, and another; neither of them noticed me. I turned and walked away, to another corner of the room, where I could see the cars passing on the street. Mrs. Bostwick found me almost immediately. "It's such a terrible thing," she said.

I said, "Yes," and thought to satisfy her with, "When is the funeral?"

"Friday. He's to be cremated."

"Ah," I said, and turned to the window.

"I can't think why Madeleine decided on cremation," said Mrs. Bostwick. "It's not like her family."

I said, "I suppose it's what Fevre wanted."

"Oh, no, not at all. He wrote a note, specifically asking that the body be given to cancer research."

I said nothing. She added, conversationally, "I wonder whether Madeleine will hold a memorial show of his paintings? I mean, he never used to talk about them, but I know he worked at his easel every day. Madeleine once told me she thought they were very good."

I said, "Fevre once told me he thought they were no good at all."

"Oh," she said, "he was always such a modest person. And he must have expected so much of himself. But Madeleine is a very good judge, you know—almost a professional."

I agreed.

"You know," she continued, "I can't help thinking it would all have been different if Bob hadn't died. Oh, I know everyone says it's incurable, and I'm probably being silly, but Bob said to me, the very day he died, that he was worried about Raymond. He said he thought he could save Raymond, and he was afraid no one else could. He wouldn't have said that if he hadn't known something. Oh, it was so like Bob, to worry about a patient when he was on his own deathbed."

I said, "Bob Bostwick was a good doctor and a good friend."

"I know," she said, "I'm not the only one—so many people miss him. I . . ." she swallowed. "I was never . . . I never appreciated him, fully."

"One never does," I said, but not quite so coldly as that, and prepared to rejoin Gilda. "Excuse me," I said.

"I was never such a good wife to Bob as Madeleine was to Raymond," she said, holding me in place. "There were things he loved, that might have kept him from overwork if I'd shared them. Madeleine encouraged Raymond's painting, always urged him not to waste his life with test tubes. But what good did it do? Life is a terrible thing," she said. "And now Madeleine is having the body cremated, and I feel it's so wrong, with the interest Raymond took in medical research. I'm sure if Bob were here he'd convince her it's wrong."

I said, "Betty, that's her business, and I do not think your husband would have wished to interfere." I took her hand. "We'll see you when we come back from our vacation," I said.

Gilda, too, was preparing to leave; she was already standing. As I neared, Madeleine looked up at me, and I thought I saw her eyes focus more clearly, as though she were measuring an object in the distance. She took her right hand from the coffin, and opened her fingers, exposing a ball of paper. She held the hand out to me, saying, "Read it."

I unfolded the scrap, it was no more than a torn sheet from a telephone message pad. "Madeleine my dear," it read, "I had hoped never to do this to you, but the pain was too great." I gave it to Gilda, who read it and returned it to Madeleine, who rolled it again into a ball, and clutched it inside her hand against the silver handle of the coffin.

Madeleine looked at me again, more closely. "What could I do?" she said.

I said, "There was nothing you could have done." Gilda nodded. We said goodbye.

"I was brought up to hate suicide," Gilda said. "But sometimes, I guess, it's just necessary."

I said, "I can't agree with you."

*(Continued on page 150)*




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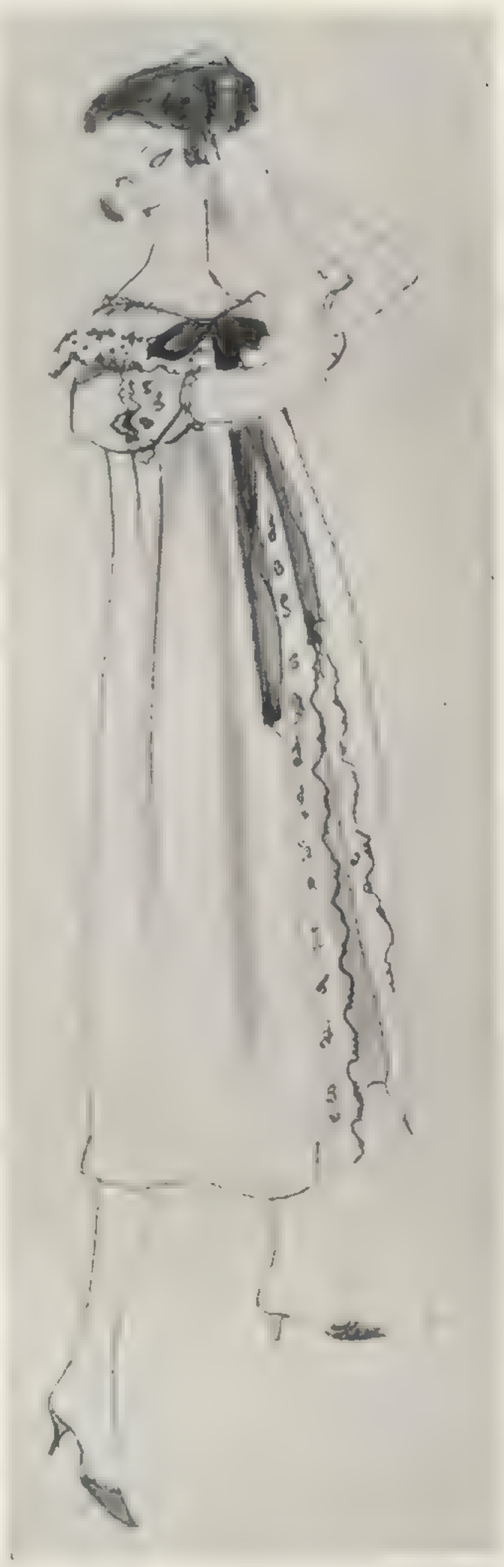
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# Overnight prints

*Left:* An embroidery-sprigged peignoir, floated out beneath a wide ruffled collar, and tied over a companion gown. By Leonora; of Dacron-nylon-and-cotton batiste. The set: $30. Lord & Taylor.
*Below:* Bright white polka dots on a demi-long peach-coloured peignoir and gown, snow-capped by an enormous self-collar of pleats. Of Dacron-nylon-and-cotton batiste. Each, $9. Altman's.







*Above:* Camisole-topped white gown, tossed with clovers in two shades of blue, and ruffled along the dress-length hem. By Artemis, of cotton batiste. $6. Lord & Taylor. *Left:* Pink and white flowers sprawled over a white ground. The gown, pin-tucked, smooth-waisted: by Sleep-ease. Of Ameritex cotton. $9. Franklin Simon.

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# CONVICTION

*(Continued from page 147)*

"Could you have asked him to keep going? When he knew what was ahead of him?"

"It's one of the blessings of life," I said, "that you never actually know what is ahead of you. You merely imagine."

"But he must have had such a vivid imagination. After all, he was an artist."

I said, "That's no more than a guess on your part, or, at best, hearsay."

"What makes you so irritable tonight?" Gilda said. "Why are you being so hard on poor Raymond? He's dead. What's that motto of yours?"

"*De mortuis nil nisi bonum*. I'm afraid, my dear, it's not mine, and it's a very cynical saying."

"At least you'll admit you were unfair to Madeleine. You just said there was nothing she could have done."

"Yes, I did say that." I held the door for Gilda, as I had promised her, long ago, I always would. When I settled in on the other side, I told her the truth. "Even if she could have done nothing," I said, "the failure remains."

"Good Lord!" she said, "what do you expect of people?"

"Some intelligence, a reasonable control over their imaginations, and the ability to understand the people they think they love."

At the light, Gilda said, "I do wish so that you wouldn't talk that way, about people like Madeleine. You accuse people. That was a dreadful thing you said —so legalistic."

The light changed, and I turned right onto Fifth Avenue, toward our house. I can not argue against illogic, or misinformation. I said, gently, "Perhaps it was."





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